

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

WKBW IS FIRST IN BUFFALO

HOOPER RADIO AUDIENCE INDEX

MONTHS: JULY—AUGUST, 1960

CITY: BUFFALO, N. Y.

SHARE OF RADIO AUDIENCE

TIME	RADIO SETS- IN-USE	WKBW	STA. "B"	STA. "C"	STA. "D"	STA. "E"	STA. "F"	STA. "G"	STA. "H"	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 6:00 A. M. - 12:00 NOON	15.0	32.5	28.5	10.0	5.7	7.5	8.2	3.6	2.1	2.1	6,009
MONDAY THRU FRIDAY 12:00 NOON - 6:00 P. M.	13.3	45.2	15.5	5.4	10.5	6.0	6.0	7.1	1.8	2.4	7,209
SUNDAY DAYTIME 10:00 A. M. - 6:00 P. M.	12.5	34.9	4.6	12.3	10.3	4.1	9.2	6.2	9.2	9.2	1,887
SATURDAY DAYTIME 8:00 A. M. - 6:00 P. M.	15.8	46.8	12.3	9.0	6.6	12.3	6.3	4.7	0.3	1.7	2,320
MONDAY THRU FRIDAY 6:00 P. M. - 10:00 P. M.	11.9	34.7	11.1	13.9	11.3	7.6	6.5	10.2	1.2	6.9	4,822

and PULSE AGREES

WKBW is No. 1

27% AVERAGE SHARE
OF THE AUDIENCE

1960 PULSE (Buffalo) Mon-Sun 6:00 A. M.—12:00 MIDNIGHT

WKBW — BUFFALO — 1520
5,000 WATTS • Clear Channel

Represented by
AVERY-KNODEL

SPOT TV UP— BUT BOOM LOSES SIZZLE

Spending for fourth
quarter affected by
growing indications
of business slowdown

Page 29

Nighttime net tv lures daytime web advertisers

Page 32

Fm audiences go for those fancy program guides

Page 37

Admen urge that timebuyers be given more scope

Page 40

DIGEST ON PAGE 4

ALL BUYING MEMO:

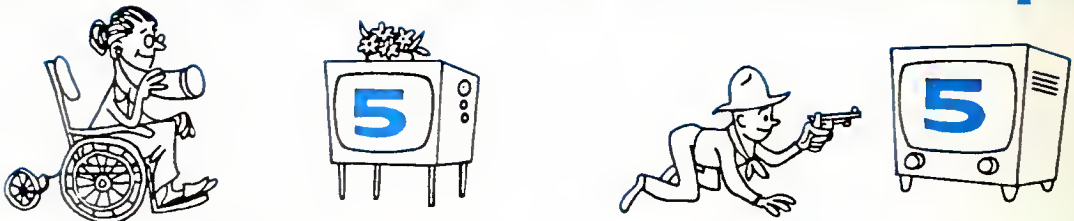
From 6:00 pm to Midnight



Sunday thru Saturday,



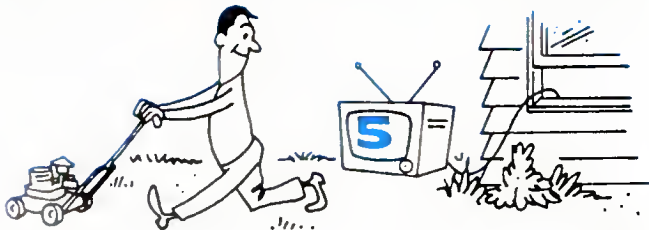
more TV sets in Minneapolis



- St. Paul are tuned to



KSTP-TV than to any



other station*

Report, July, 1960



REPRESENTED BY EDWARD PETRY & CO., INC.

**Your big
PLUS
in Charlotte**

**Now 5000 watts
on 930 kc**

More power, prime dial position—in the heart of the Carolinas' greatest market

**Now AM/FM
simultaneously**

Two stations for the price of one with high-quality adult audience programming

**Now over
2,500,000 people**

in the 43-county WSOC listening area—over a half-billion dollar retail sales!

WSOC radio

CHARLOTTE, N. C.



Represented by Peters, Griffin, Woodward, Inc.

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta;
WHIO and WHIO-TV, Dayton

43.5% 17.5%
WHO CARES ABOUT FIGURES?
 \$1,257,788,000
 9.27% 1,626,891

Smart timebuyers care about figures, but they know that figures aren't the only yardstick!

Sure, WSPA-TV's Piedmont SUPERmarket is growing faster than the national average; sure, nearly half of South Carolina's Effective Buying Income* is concentrated in WSPA-TV's coverage area . . . but HOW you cover this market is important, too.

More careful, profit-conscious advertisers choose WSPA-TV because they know that Channel 7 blankets this rich SUPERmarket. How can it miss? Top CBS programs plus secret factor L P E (local personality endorsement) insures that your message sells a more responsive audience every time.

Call your Hollingbery man . . . he has some great Channel 7 avails waiting for you right now.

WSPA-TV
 SPARTANBURG, S. C.

CBS in the  Piedmont
 Channel 7

The only CBS-VHF Station Serving
 the Spartanburg-Greenville
 SUPERMARKET

National Representatives:
 GEORGE P. HOLLINGBERY CO.

Measurement 960 Survey of Buying Power

© Vol. 14, No. 38 • 19 SEPTEMBER 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- Spot tv slants up—but boom loses sizzle**
 29 It will be up—but not as much as usual, reps say, because of general economic slowdown, defections to net spot carriers, and late buying.
- Nighttime network tv lures daytime clients**
 32 Arrow, Beech-Nut food, Brillo, Mentolatum, Noxzema, Polident. Simon among "daytime only" brands now moving into nighttime participation.
- Radio's "idea battle" boils up new program formats**
 34 Part III of SPONSOR series on "Radio's Big Burst of Creativity" tells how grass-roots struggle is producing new concepts of music, talk programs.
- Those fancy fm program guides**
 37 Fm program guide books now hitting coast-to-coast markets are artistically designed, filled with civic information, ads and landmark photos.
- New tv data on younger mothers**
 38 TvAR's second report, part of a series of Audience Dimension studies details viewing habits of mothers with children under six years of age.
- Gallic charm of Miss Renault fills air, sells 'le car hot**
 40 The Dauphines have been flowing out of their Hampton, Va., showroom since a chic Parisian lass took to the air on their behalf via WVEC there.
- Give buyer more scope, admen urge**
 40 Trendex telephone survey discloses sympathy among admen for giving the timebuyer more to say about media tactics, as well as copy, marketing.
- Action tv shoots Brylcreem to top**
 42 Research-minded British firm takes the lead in U. S. men's hair dressing industry via sponsorship of network television adventure-mystery show.

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 Audit of Circulations Inc.

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SPONSOR • 19 SEPTEMBER 1960

[illegible]

BUYING CANADA?

HERE'S WHY YOU NEED

CKPC

BRANTFORD, ONTARIO

For better coverage of South West Ontario

With its new 10,000 watt signal, CKPC blankets Ontario's 8th market . . . Brantford and six other urban centres, twelve of the most prosperous counties in the province.

For bigger audience share in this rich market

CKPC reaches a total of 18,500 households . . . tops its nearest competitor in share of the Brantford audience by 55 percentage points.

For more selling power at less cost

Your advertising dollar goes farther, because CKPC delivers tremendous pulling power to influence more buyers more often . . . producing more sales for less money.

ON THE GO RADIO . . .

CKPC

BRANTFORD

Contact R. Buchanan, Call collect.
PL 3-2664 Brantford.

NEWSMAKER of the week

Far and away the biggest national fm deal to date has been signed by the Chrysler Corp. on behalf of its Imperial. The \$123,000 package calls for a 52-week, five-minute news strip on 28 QXR live and tape net outlets. The transaction was handled by Paul H. Raymer Co., Detroit, manager Bob Rains.

The newsmaker: Bob Rains brought 23 years of air media experience into the negotiations which culminated in fm's biggest national breakthrough. For the past 17 of them he has managed the Detroit office of Paul H. Raymer station representative. Earlier he served on the sales force of WJR, Detroit (1940-44), and from 1937 until joining WJR, he was with Headley-Reed station representative.

Rains' quest of the Chrysler account brought him to the Detroit office of Young & Rubicam for the media negotiations, and when the project reached the programming stage, he made two journeys to New York to confer with Y&R's programming people and QXR officials, Norman McGee, v.p. for sales, and Jim Sondheim, director of the network.

The \$123,000 deal with Chrysler breaks down \$76,000 for time, \$30,000 for talent, and for production, \$17,000. The five-minute news strip begins its 52-week run on 3 October, scheduled for 8-8:05 p.m. e.s.t. on the live network, and within the 7:30-9 p.m. period among the stations receiving it on tape.



Bob Rains

The 28-station lineup: WFLY-FM, Troy; WGR-FM, Buffalo; WRRF-FM, Ithaca; WJTN-FM, Jamestown; WHDL-FM, Olean; WROC-FM, Rochester; WSYR-FM, Syracuse; WRUN-FM, Utica; all New York; WFMZ (FM), Allentown, Pa.; WITH-FM, Baltimore; WXHR-FM, Boston; WCCC (FM), Hartford; WDAS-FM, Philadelphia; WPIT-FM, Poughkeepsie, N. Y.; WPFM (FM), Providence; WSNJ-FM, Bridgeton, N. J.; WASH-FM, Washington; WTAG-FM, Worcester.

Stations that will receive the program on tape for individual scheduling: WRFM (FM), New York; WFMF-FM, Chicago; WDOK-FM, Cleveland; WLDN-FM, Detroit; KCBH-FM, Los Angeles; WWPB-FM, Miami; WLOA-FM, Pittsburgh; KWFM (FM), Minneapolis; KCFM (FM), St. Louis, and KPEN (FM), San Francisco.

Rains recently closed two other automotive deals for WQXR, New York, and the QXR live network. Oldsmobile signed for four weeks. Cadillac for three.

MARKET NEWSMAKER ~~STATION~~ of the WEEK

Population Explosion IN **WSBA LAND**

In the last decade, WSBA-Land population has increased more than 11.8% providing 122,000 more potential purchasers.

The combined York-Lancaster-Harrisburg Metropolitan areas are equal in size to the 27th U. S. market and

Only WSBA dominates this entire, growing, radio market.

1 York-Lancaster-Harrisburg
Pulse, July '59 (6 AM - 6 PM)

1 York-Lancaster-Harrisburg
Hooper, May-June '60



Affiliated with
WARM, Scranton-Wilkes Barre, Pa.
WHLO, Akron-Canton, Ohio



robert e. eastman & CO., inc.
representing major radio stations

NEW YORK:

527 Madison Avenue
New York 22, N. Y.
PLaza 9-7760

CHICAGO:

333 N. Michigan Ave.
Chicago, Illinois
Financial 6-7640

SAN FRANCISCO:

Russ Bldg.
San Francisco, Cal.
YUkon 2-9760

DALLAS:

211 North Ervay Bldg.
Dallas, Texas
Riverside 7-2417

ST. LOUIS:

Syndicate Trust Bldg.
915 Olive St.
St. Louis, Missouri
CEntral 1-6055

LOS ANGELES:

Taft Building
1680 N. Vine St.
Hollywood, Cal.
HOllywood 4-7276

DETROIT:

Book Building
Detroit, Mich.
WOodward 5-5457

WLW RADIO TOTAL AUDIENCE

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3-Hour Day Part—6 AM to 6 PM

10,000

20,000

30,000

40,000

WLW

Station B

Station C

Station D

Station E

HERE'S PROOF—

WLW radio again lengthen

*according to
April / May
Nielsen 1960*

WLW Radio now commands almost 6 times the *total* daytime audience as its nearest competitor . . . and 40% of the *metropolitan* Cincinnati daytime audience!

WLW Radio has increased its *total* daytime audience 12% in 3 months . . . 52% in one year! And has increased its *metropolitan* daytime audience 14% in 3 months . . . 29% in one year!

These WLW spectacular audience ratings are due to two important factors:

WLW RADIO METROPOLITAN CINCINNATI AUDIENCE

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3-Hour Day Part—6 AM to 6 PM

2,000

4,000

6,000

8,000

WLW

Station B

Station C

Station D

Station E

50,000

May 1959
↓

60,000

70,000

Feb. 1960
↓

80,000

Apr.-May 1960
↓

90,000



1st place lead in Cincinnati

1. The WLW World's-Highest-Fidelity AM Transmission—developed exclusively by Crosley Broadcasting engineers.
2. The WLW programming—a concept of programming with broad audience appeal, especially in music, news and information.

So when buying Radio time, take one look at these audience charts here . . . and you'll see why you should call your WLW Representative!

12,000

May 1959
↓

14,000

Feb. 1960
↓

16,000

Apr.-May 1960
↓

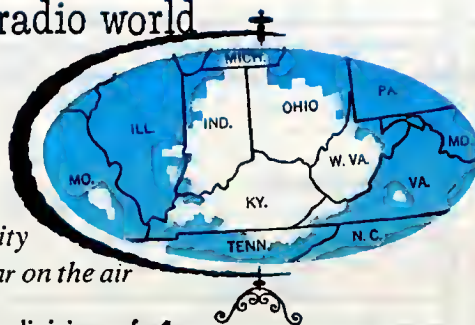
18,000

20,000

The Big WLW radio world

with audience among
top 10 in America
and first in Cincinnati

World's Highest Fidelity
Radio Station 38th year on the air



Crosley Broadcasting Corporation, a division of **Arco**



**GROWTHMANSHIP
IS A SOMETIME
THING...**

The figure-filberts at the census bureau say that after ten years of grinding by those monster machines they keep on the leash up in Washington, the golden answer has poured forth:

Columbia, South Carolina, is the state's biggest metropolitan area

Don't take my word for it, old nose-counter. Ask Lemuel K. Crasswinder, assistant bureau chief in charge of hobbles for wandering IBM machines. He'll tell you Columbia's up 257,961 people, an increase of 38.1%, and that this makes Columbia also the

second biggest metropolitan area in both the Carolinas, as well

second only to Charlotte, with 270,951. Well, as old Wade Hampton used to say, people is power—buying power, I say, nearly a billion and a half dollars in disposable income, all reached by that 1,526-foot tower—close to the whole state for one easy buy. That's WIS-TV:

the major selling force of South Carolina

WIS-TV NBC/ABC
COLUMBIA, SOUTH CAROLINA

a station of
THE BROADCASTING COMPANY OF THE SOUTH

WIS-TV, Channel 10, Columbia, S. C.
WSFA-TV, Channel 12, Montgomery, Ala.
WIS, 560, Columbia, S. C.

SPONSOR

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Flora Tomadelli



The objective of the Crown Stations is to build an institution of communication commanding the confidence of the Pacific Northwest; an institution offering the highest quality of service and program fare, that in its news tells the truth, in its selling can be trusted, and in its promises can be believed.



THE CROWN STATIONS

KING, AM, FM, TV SEATTLE; **KGW**, AM, TV PORTLAND; **KREM**, AM, FM, TV SPOKANE

IN MASON CITY,
MARION,



THE PLACE TO BE IS
KGLO-TV

**KGLO TELECASTS ALL
OF THE TOP 15
ONCE-A-WEEK SHOWS!
AND 8 OF TOP 10
MULTI-WEEKLY SHOWS!***

* Telepulse Report

KGLO-TV
MASON CITY, IOWA

one of the

FORWARD

GROUP

Granham Co. National Reps.

Sponsor backstage

Paving the 'Glory Road'

In the 25 years during which I've been engaged in one phase or another of the broadcasting-music-show business I think the single element of activity I enjoyed most was finding, calling attention to, and helping bright young talent along the road to the big loot and loud applause. And I think my track record in this area is moderately good.




I signed a youngster named Eddie Fisher to his first record deal and, in fact, sent him on his way to becoming a star and the husband of two very attractive film ladies. I wrote the first words of praise about a then-16-year-old lad named Steve Lawrence, on the occasion of the release of his first record, an artful interpretation of the old favorite "Poinciana." The McGuire Sisters were just in from Ohio, and had not yet met Mr. Godfrey when I did a piece on their potential. At the risk of dating myself and the man, himself, I composed some of the earliest paeons of admiration to a boy from Hoboken, New Jersey, who was singing with the Harry James band at the time. But to prove I haven't lost the touch, it was just two or three years ago that I originally called attention, in this very space, to a young man I believe will eventually surpass Sinatra as one of the greatest entertainers and personalities the business has ever known.

I'm talking about Bobby Darin, of course. And I'm very happy to learn that my old friend, Teddy Bergman, now vice president in charge of advertising for Revlon, has just signed a long term deal with Bobby to do a couple of television spectacles per annum for Mr. Revson's cosmetics operations. These will be supershows starring Bobby, and I assure you right now that the youngster will carry off these big assignments with such polish and verve that he will win millions of new friends and fans and take several more substantial steps up ye olde ladder. He will be abetted to a good measure by such guest stars as his "adopted father," George Burns, Bob Hope and funnymen and others of that ilk.

At the same time Bobby is getting ready to go to Italy to do his first motion picture with Gina Lollobrigida and a couple of other stars whose names escape me at the moment. And coming out any day now he has a new record on Atco, which will be one of his biggest hits. It's a driving, swinging treatment of a song called "Artificial Flowers," which believe it or not, tells the woeful tale of a little girl, orphaned at nine, who earns her few pennies a day making artificial flowers for ladies of fashion to wear, and who eventually perishes in the street in the snow, clutching her shears in her frozen fingers.

This tune is from a new musical called *Tenderloin*, which opens on Broadway 17 October, and which I believe will be one of the biggest.

(Please turn to page 14)



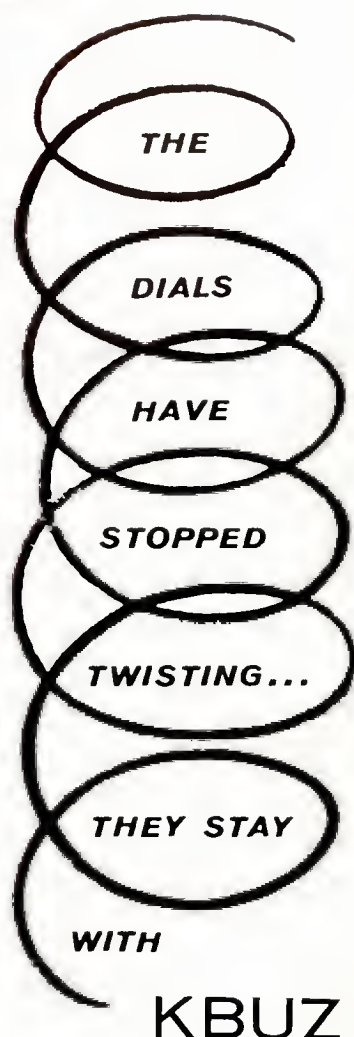
I'm sold on 7! *

**** Los Angeles***

ABC-TV sells him with aggressive programming... the wide range of entertainment that is the keynote of ABC's Flagship in the Western West. 7 million other Southern Californians are sold on 7 in America's first market. You can be sold on 7, too.



IN PHOENIX



Buy results with proven Fine Music programming. From Lime-light to Gaslight the discriminating Phoenix audience stays tuned to KBUZ Radio and FM. For the BIG KBUZ story and the new Phoenix Market Report, see the man from Broadcast Time Sales.

Edward R. Gordon

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.

ationally by Broadcast Time Sales

Sponsor backstage (Cont. from p. 12)

hit musicals of all time. It is a work of the same incredibly able team of creative talents who gave us *Fiorello*: Hal Prince and Bobb Griffith producing; George Abbott directing; book by Abbott and Jerome Weidman; and music and lyrics by Sheldon Harnick and Jerry Bock. Maurice Evans is the top-billed star of it and he will be the sensation of the season in this, his first musical. But co-starring with him, though naturally enough not so billed, is my next talent tip to watchful agencies and advertisers. He is a young man named Ron Hussman, and I think you may find the story of my "discovery" of him interesting.

Newest member on the team

A couple of years ago my wife, June and I wanted to produce a new, inexpensive recorded version of *Cinderella* and *Pinocchio*. My daughter Carol was going to the Medill School of Journalism at Northwestern at the time. We wrote and asked her to line up the best kids she could find in the Northwestern Drama School for the parts, and send us tapes of these kids. She did, and we finally went to Chicago to record these little playlets. The prince in *Cinderella* and Gepetto in *Pinocchio* were played by a young man with a fine voice and a true actor's manner. His name, of course, was Ron Hussman. The following June, Carol, Ron, and several thousand other kids graduated. We had no reason to anticipate that we would see Ron Hussman again, let alone soon.

But when *Fiorello* opened, there he was playing one of the politicians in the chorus, which did "Politics and Poker" and "The Little Tin Box," among other chores. We thought it was nice that he'd gotten a break on Broadway so quickly. Shortly after this I sold my talent management and music publishing firms and took on the job of vice president for eastern operations for Capitol Records. Capitol had the original Broadway cast rights to *Fiorello*, and so when Bobb Prince and Hal Griffith announced their plans for *Tenderloin*, I immediately pursued them for the same kind of arrangements for *Tenderloin* LP.

With their characteristic enthusiasm they described the new show to me, and their plans for the book, the score, the treatment. the stars.

"Who is going to play the young male lead?" I asked.

"Well, we're going to take a gamble on a brand new boy nobody knows, who's in the chorus in *Fiorello* . . ."

"Ron Hussman!" I said.

And until I told them this little tale I just told you they thought I sidlined in witchcraft. I've seen the run-throughs on *Tenderloin* and under Mr. Abbott's directorial magic, Ron does a magnificent job. Come the morning of 18 October, he'll be a big star. Sponsor attention, please!

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in *Sponsor Backstage*? Joe and the editors of *SPONSOR* will be happy to receive and print your comments. Address them to Joe Csida, c/o *SPONSOR*, 40 East 49th Street, New York 17, New York.

CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

This ancient Indian pottery is a product of someone's innate ability . . . creativity. Here in the *Industrial Piedmont* the one station with the proven ability to create sales is WFMY-TV.

To sell the nation's 44th market* (44 counties, 17 cities in all) . . . where 2.3 million customers have \$3.2 billion dollars to spend . . . call your H-R-P rep today.

*Source: Television Magazine, 1960 Data Book



wfmy-tv

GREENSBORO, N. C.

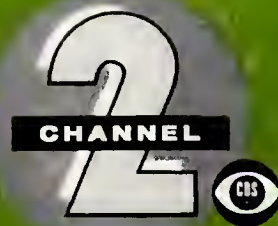
NOW IN OUR 11th YEAR OF SERVICE

Represented by Harrington, Righter and Parsons, Inc.

New York, Chicago, Los Angeles, San Francisco, Atlanta, Boston, Detroit



CHARTER
MEMBER



FRESH MONEY!



Research Triangle Park Unleashes New Buying \$

You have a new, solid reason for scheduling WPTF. The North Carolina Research Triangle Park has progressed from "dream" to reality. Early estimates that the Park will attract research installations employing 7,000 persons appear conservative.

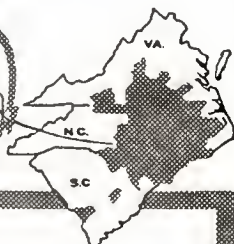
FIRST to be completed was the multi-million dollar Chemstrand Research Center. Following closely will be the Research Triangle Institute headquarters, the Dreyfus International Center for Polymer Research, and the U. S. Forest Service eastern regional laboratory.

MORE WILL FOLLOW. The three institutions which form the Triangle already provide the largest concentration of research personnel in the South. (North Carolina State at Raleigh, Duke University at Durham, the University of North Carolina at Chapel Hill.) Now, with the 4,600 acre Park a going operation, the future development will be substantial.

SCHEDULE WPTF. . . . a better buy than ever. And don't hesitate to call if we can help you or your Southern manager open doors in this exciting, new segment of our market. Our towers are practically next door to the Park and we are intimately familiar with the area's trade patterns and potential.

NATION'S
28th RADIO
MARKET

NIelsen #2



WPTF

50,000 WATTS 680 KC

NBC All Iate for Raleigh-Durham
and Eastern North Carolina

R. H. Mason, General Manager
Gus Youngsteadt, Sales Manager

PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

George Gilbert, v.p., Wexton, New York, finds spot radio of considerable effectiveness for specialty products and services in the over-\$100 category. "Response from the total audience may be only a fraction of 1%, yet this active handful is of significant value to a retailer whose business is built on a limited number of sales, to a manufacturer seeking to prove acceptance of a new line, to a service organization requiring immediate local mail to prime a sales organization. With the problem of obtaining immediate response to offers funneled by the client to retailers, a single minute daily has shown favorable response. Using novel premiums as forcing devices, breakfast-time radio and midday newscasts yield the immediate write-ins *without* pre-conditioning the market, support in other media, or massive spot concentrations. Not all radio buys require four-week flights, mix of minutes with flash spots or staggered schedules. When the first minute yields no measurable response for a special offer, product, or service, it's a clear signal to change the copy or the selected audience.



George DeVito, Weiss & Geller, New York, feels communication between media and copy departments could use some strengthening. "I think the time has come in our sophisticated development of attitudes toward television to take a good look at how we are using the medium—and how we are misusing it. How often have we seen



television show which was a sound buy for a particular product, and which could have done a client a world of good, only to have it become completely ineffective through the use of what I call divorced commercials? It seems that after a timebuyer has made all the studies, analyzed all the figures and finally convinced the client that a show was made for him, concerted effort should be made to design commercials to keep the

tempo of the show intact. Too often an audience is thoroughly entertained by a comedy show, only to be interrupted by a hard sell commercial that is so totally alien to the program that one wonders why it's there. One advertiser recently bridged the gap in a comedy show with comic commercials using the star. That was a creative buy."

Simone
 Amy Davis Jr.
 Kenton
 Fitzgerald
 Slys
 March
 Gillespie
 Haymes
 Bruce
 Vaughan
 O'Day
 Newhart
 Mercer
 "Professor" Irwin Corey
 Wilson



Where else could you get all these entertaining people together...
 Except on the fresh, new HOUR show **PLAYBOY'S**
PENTHOUSE

We may name-drop for a moment . . . our guest list is impres-
 sive. Just check the group assembled here (identified above, if a
 name should escape you). PLAYBOY'S PENTHOUSE relies on an old-
 fashioned, but always unbeatable factor: superb entertainment
 by the show business people everybody is talking about
 one coast to the other. Add to that an atmosphere of a
 sophisticated penthouse . . . a witty host* who projects a mood

of easy informality and graciousness . . . and you have a show
 that has great appeal for a vast audience. PLAYBOY'S PENTHOUSE
 is available now for syndication—26 one-hour shows. Arrange
 for a screening now. This is the show to
 WATCH. *Hosted and produced by Hugh M.
 Hefner, Editor and Publisher of Playboy
 Magazine. **OFFICIAL FILMS, INC.**


 25 WEST 45 STREET
 NEW YORK 36, N. Y.
 PLaza 7-0100

The Sun Also Rises in Tulsa

"Please stop saying 'A-a-a-h-h-h!' when you drink your Cain's coffee. You're teaching grandpa bad habits."

So wrote a little girl to KOTV's local Helios, whose enthusiastic coffee breaking on "Sun-Up" prompted the bit of sponsor identification quoted above.

KOTV's sun chariot rolls across the Tulsa sky every morning from 7 to 8. For half that time a long-established early morning network program tries to make a race of it on another channel—but our program out-rates it two- or three-to-one. We think we know why.

There's the program's spontaneity. (If someone goofs, corrections are made on camera. It's not unusual for a cameraman to shout, "What do we do next?" The audience usually sees the behind-the-scenes answer.)

But the most significant reason for the program's success is its happy blend of *local* service and entertainment. It is indigenous. Without the unlimited budget of its network competitor, without the pick of the nation's brain power or talent—although visiting national personalities frequently put in an appearance—"Sun-Up" is nevertheless fresh and informative. It does not offer the academic charm of national weather reports—it tells how to dress the kids *this* morning. It presents conversation-making neighbors, not headline-making global celebrities. And, while it is important to keep up with world affairs—as "Sun-Up" does through newscasts—what the viewer really sees is a reflection of life in his own community.

"Sun-Up" interprets Corinthian's basic programming philosophy. Through the unequalled CBS eye, we bring our viewers entertainment and information from the outstanding network. In addition, regional needs and tastes are met by creative *local* programming. This, we believe, builds audience loyalty, wins viewer respect, and helps friendly prospects for our advertisers.



Responsibility in Broadcast

THE CORINTHIAN

49th and Madison

Stranger than fiction

I read with interest your article entitled "Burning Questions on the Single Rate" in the 29 August issue of SPONSOR and was particularly interested in the letter from a station representative to a radio station manager which states the letter was sent to one of his stations except that the names and call letters are fictitious.

The "fictitious call letters" KXXX are mentioned not less than 10 times, and I want to take this opportunity to thank you folks for the free publicity for KXXX—this station was licensed to Colby, Kansas in 1947 and has earned the reputation over the years of being one of the outstanding farm stations in the Middle West, if not in the entire nation.

I'm sure that Don Searle, owner of KXXX, Bill Martin, president, and Ed Mason, general manager, join me in taking this opportunity to point out this error, but at the same time, to say thanks a million for publicizing our call letters many times throughout the article.

No need to have a red face—your error is our gain.

Frank M. Headley
pres. & treasurer
H-R Representatives, Inc.
N. Y. C.

● Our face is red! We should have remembered KXXX, a distinguished set of call letters that SPONSOR has publicized many times.

I was literally shocked on my return to the office, to note the article in your 29 August issue of SPONSOR referring to KXXX. The use of the call letters of our Kansas station describing a situation that couldn't be further from the truth, was very unfortunate. Agency and account personnel reading this article without noting Grant Webb's brief opening remarks, could easily gain a very bad opinion of our property, KXXX, Colby, Kansas.

KMMJ is one of the oldest farm area stations in "Mid America." In acquiring KXXX in 1950 we placed in effect the same firm rate policies as

were in effect for KMMJ. We have a retail rate for a local retail store and all other advertisers are sold at the general rate. We insist on protecting both the agency and our national representatives. The national advertisers cannot buy direct in an effort to cut out the agency and the representatives.

While I'm at it, I also want to put in a pitch on our stand on the single rate policy. The advisability of changing to a single rate policy must depend upon each local situation. The combined home-city population of our stations KMMJ and KXXX is about 40,000 as compared to a total effective coverage of more than 11½ million. Obviously, the retail advertisers can make use of only a small portion of our effective area while the national and regional advertiser makes use of our entire area. Because of the great difference between retail and general coverage, a single rate could not be practical for us.

Please clear up the KXXX situation for us, so that there can be no misunderstanding of your publication error. KMMJ and KXXX enjoy an excellent national reputation and we cannot afford to have our rate policies misrepresented.

Bill Martin
president
KXXX
Colby, Kans.

Promising series

Your lead article in the 5 September issue, "Radio's Big New Burst of Creativity," is fine, constructive material, valuable to everyone in merchandising and marketing. That it is Part One of a series is most exciting.

I'm sure from reading the first article, that SPONSOR is again delivering another real service to broadcasters and advertisers.

M. S. Kellner
The Katz Agency Inc.
N.Y.C.



KOTV
TULSA (H-R)

KHOU-TV
HOUSTON (H-R)

KXTV
SACRAMENTO (H-R)

WANE-TV
FORT WAYNE (H-R)

WISH-TV
INDIANAPOLIS (H-R)

WANE-AM
FORT WAYNE (H-R)

WISH-AM
INDIANAPOLIS (H-R)

ATIONS

year more than ever
New York audiences are watching
network quality entertainment
every night on WPIX-11,
the prestige independent.
Advertisers are selling with
minute commercials in this
"network atmosphere"
during *prime evening hours!*
No other station provides this
kind of selling opportunity
in New York — Prime Time Minutes
in *so many* good looking programs.

the prestige independent with network programming!

M SQUAD
AIR POWER
MAN AND THE CHALLENGE
MIKE HAMMER
MEN INTO SPACE
HIGH ROAD
HOW TO MARRY A MILLIONAIRE
SAN FRANCISCO BEAT
THIS MAN DAWSON
TARGET
NEW YORK CONFIDENTIAL
DECOY
MEET McGRAW
INVISIBLE MAN
STATE TROOPER
YOU ARE THERE
TRACKDOWN
SILENT SERVICE
YOU ASKED FOR IT
MR. ADAMS AND EVE
THE HONEYMOONERS
SHOTGUN SLADE
NAVY LOG
BOLD VENTURE
JEFF'S COLLIE
WHIRLYBIRDS
THE CALIFORNIANS
BOLD JOURNEY
AND MANY MORE

where are
your
30-second
commercials
tonight.



WPIX
new york

SPONSOR-SCOPE

19 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

You might say the biggest coup of the week for spot radio was Chrysler Imperial's (Y&R) news strip buy on 26 fm stations for 52 weeks.

In terms of an expenditure for fm it's really big stuff: \$124,000, covering time, talent (a names news commentator) and production.

(For details of buy and background see NEWSMAKER OF THE WEEK, page 6.)

It may be a temporary situation but agencies are finding their clients disinclined to commit their money for advertising far in advance.

The tendency, goes the observation from an important source, is to look for short-term flexibility, with preferences for spot, or networks ready to waive the old ground-rules about how much or where it can be bought.

What these admen are trying to say: consumer income and spending may continue to look good for the early part of 1961 but the advertiser would rather nibble along until he's sure there's no rocky turn in the road.

General Foods agencies were the most active source of spot tv business with fall starts during the past week.

The products: Gravy Train dog food and Post Bran Flakes (B&B) and Log Cabin syrup (Y&R).

Other spot tv calls or buys: Mobiloil and Crisco (Compton); Colgate's Ajax (McCann-Erickson); General Mills hot cereals (Knox Reeves); Ovaltine (Tatham-Laird).

In radio JWT was buying for Chase & Sanborn instant coffee. Recently, Standard Brands had gone in heavily for Blue Bonnet margarine via Bates.

Midwest accounts to watch for tv schedule placements the coming month:

Aunt Jemima, new Easy Mixes via John Shaw; Helene Curtis, Tender Touch (Weiss); Orange Crush, now in test markets, will be going national along with its upcoming counterpart, Grape Crush (Weiss).

Some tv network affiliates are beginning to find out that those scatter plans can backfire on them.

Their reps have deduced from what they've picked up at agencies that the buyers have to be extra-cautious in their schedule commitments so as to avoid having a spot announcement run smack into a floating commercial for the same product on the network.

The danger, as one rep firm views it: buyers may get in the habit of buying only those stations in a market that are without affiliation with the network on which the client has a scatter plan.

Reps have been very much impressed about flexibility that Pillsbury (Burnett) is exercising in putting together schedules for its 52-week use of spot tv for the cake mixes.

Burnett has told reps that if it can't get what it deems the right spots right now it's prepared to wait and pick them up one by one.

Involved in the plan are about 100 markets.

Elgin's (JWT) plans, as they shape up this week: partial sponsorship of the Dave Garroway special 18 November and minutes in shows from which regular sponsors would like pre-Christmas relief.

JWT's New York office is canvassing agencies for such prospects.

The media director of one of the three top agencies in spot tv thinks that the SRA missed the boat when it merely urged stations to adopt a national rate.

What this agencyman thinks the rep organization should have stressed is this: set up ground-rules for specific product categories and stick to them, even if it means losing occasionally a piece of business to a less scrupulous competitor.

Contentends this agency executive: no national advertiser will complain if a local retailer gets a lower rate, but he will object if another manufacturer of his product, regardless of the dollar gross, gets a better break than he does.

In other words, the national advertiser wants equitable treatment.

During the 1959-60 season (this March) the average home watched tv 44 hours and 56 minutes a week.

For those interested in the measurement of weekly tv audiences over the years as compared by Nielsen:

YEAR	% TV HOMES	HOMES VIEWING	AVG. HRS. TV USAGE
1955	96.3	31,700,000	34 hrs; 18 minutes
1958	94.5	40,200,000	43 hrs; 12 minutes
1960	95.6	43,200,000	44 hrs; 56 minutes

It could be an even bet that when next season rolls around P&G will be doing a test with two-minute tv commercials—that is, if the account's copywriters come up with worthwhile samples.

Compton's quiz among stations as to the acceptibility of two-minute commercials has produced what the agency considers an encouraging response. Many of the affirmative stations, however, left a loophole: they may not have available the sort of spots that can take a two-minute sell.

P&G isn't waiving any of its protection rights in tv network daytime for General Mills' Betty Crocker, even if the products advertised at the moment don't conflict.

NBC TV tried to get an okay from Cincinnati for General Mills time that would be adjacent to P&G sponsored quarter-hours, but the response was just a statement that acceptance would have to be left to the discretion of the network and the stations.

P&G and Betty Crocker happen to be competitors in the same market, cake mixes, and the inference left was that P&G might elect some time to use the spots now selling other things for Duncan Hines advertising.

Supplemental inference: in such an event the other mix would have to vamoose.

Unique product idea: Bristol-Myers is testing its new hair product, Tandem, in seven western states.

It's a two-in-one bottle, one side containing a green shampoo and the other, a yellow liquid for hair-conditioning.

Watch for S. C. Johnson to start testing a shoe polish.

As yet no agency has been announced. It will be bucking a field that's pretty well dominated by Griffin, Kiwi and Esquire.

SPONSOR-SCOPE *continued*

Don't be surprised if CBS TV makes some radical changes in its ground-rules relative to daytime in order to meet the pressure from ABC TV and NBC TV.

The revision, which has already been recommended to top CBS brass by sales, would affect discounts, make it possible to sell the scatter concept and give the advertiser lots more flexibility in the positioning of his commercials.

CBS TV won out over NBC TV in the scramble for the \$1.3 million that Pacific Coast Borax, formerly a spot user, had budgeted for daytime.

In there helping make the decision were McCann's Jack Van Volkenburg and Hal Graham.

NBC TV, however, balanced off all but about \$300,000 of this lose-out with a daytime sale of what amounts to one and a quarter hours a week to Whitehall (Bates).

ABC TV offers these two comparisons as measures of its success in daytime:

1) This fall the daytime roster will have an average of over 30 different parent companies, whereas last spring the average was 17.

2) The Bob Cummings Show, which has been moved from 12:30 to 11:30, will start off with an average lineup of 100 stations or 86% coverage of all tv homes, whereas in its old spot the reruns series had between 70-75% coverage.

Incidentally, regarding that new policy about quarter-hour sponsors being permitted to use smaller units than a minute for commercials on ABC, these cowcatchers and hitch-hikes can be 40 or 20 seconds as well as 30 seconds. In other words, if an advertiser elects to use up all his three minutes of commercial time within a quarter-hour he can spread this out to four different spots, but forego a crossplug.

P.S.: Whitehall and Block Drug have already accepted the 40/20 offer.

The bidding for the Academy Awards package, now under contract to ABC TV for the next five years, appears to be getting quite heated.

Revlon is said to be ready to make it a five-year deal at \$950,000 gross per year; Y&R has an account that's talking about 10 years firm and P&G has indicated an interest, particularly in behalf of Lilt.

Agencies have been told that the Academy's insisting on two-minute commercials only and that the Academy, naturally, would have to approve the sponsor.

Live or film, the spate of summer replacements this year haven't been of a rating level to suggest portents or enliven trade discussion.

In other words, events followed the old norms and the show was the thing—not whether it was on tape or on celluloid, or an anthology of repeats.

Here's a rating comparison of summer replacements vs. winter shows, as obtained by SPONSOR-SCOPE from Nielsen:

REPLACEMENT	WINTER SHOW	1ST JULY	1ST MARCH	JULY % AS OF MAR.
Comedy Spot	Red Skelton	22.1	37.0	59.7%
Reckoning	Be Our Guest	7.6	14.0	54.3%
Happy/Tate	Perry Como	18.0	29.3	61.4%
Jeannie Carson	Pat Boone	11.4	17.6	64.8%
Producer's Choice	Johnny Staccato	12.2	15.7	77.7%
Video Village*	Desilu	10:5	26.5	39.6%
Lucy in Conn.	Gobel/Benny	16.3	20.5	79.5%
Chevy Mystery*	Chevy Show	19.0	27.7	68.8%
DX: Diagnosis Unknown*	Garry Moore**	18.1	25.7	70.4%
Wrangler	Ernie Ford	16.6***	30.3	54.8%

* live replacement; ** second half-hour; *** 1st August report.

ABC TV was patently stung hard by NBC TV's latest comparison (see 22 August SPONSOR-SCOPE) of the actual housewife audiences delivered by the two networks.

ABC is hitting back with a series of statistical and argumentative communiques pointing out, among other things, (1) when the comparative figures are reduced to a dollar basis ABC still makes a better daytime tool. (2) recent sales made by ABC show that important advertisers couldn't agree less and (3) the balance will be different when ABC's new adult daytimers take to the air this fall.

The trend among coverage services to de-emphasize the metro area in their samples was stiffly criticised at a meeting this week of the N.Y. Radio-Tv Research Council.

The concept, it was argued, was making it difficult for the media analyst to determine what markets to buy for a spot campaign. Also, this sampling technique was tending to knock out the selection of smaller markets and stations.

The electric shaver industry is faced with a serious task at the moment: overcoming the reluctance of dealers to stock up amply for the Christmas shopping season.

In terms of tv home impressions the shavers will have record tallies riding the 10 weeks before the holiday, but the stores aren't showing the expected enthusiasm by their orders. Shaver sales for the year are a fraction off from the like 1959 period.

Something that a lot of advertisers may not be aware of as they mull where they can most effectively place their dollars in spot radio:

Market surveys indicate there's a strong disposition among Negroes to put their buying emphasis on what they consider status items—like bigger cars, premium beers, high-price coffees, bread and cigarettes.

(For latest trends see SPONSOR's Negro Market Supplement, 26 September.)

Nielsen states it has every intention of unveiling its new service measuring the tv audience overlap as against magazine readership this fall.

This is in answer to a report in the trade that it was abandoning the project.

Says Nielsen: it's got bites from publishers, advertisers and agencies and it's sending "firm proposals" to these interested customers.

Apparently the tv networks are cottoning with money to this idea of measuring how many people you get with a minute announcement as compared to a magazine page.

The Magazine Advertising Bureau is stepping up its tv competitive activities.

Its 200-page study, called the Profitable Difference, is being broken up into small sections with the view of going after heavy tv advertisers, especially in daytime.

Two of the objectives: (1) show how magazine readers offer a better market for premium-priced brands; (2) point out that the current mode of network daytime has stripped the advertiser of program identity and make him merely a buyer of minute announcements.

What the MAB boys are bound to learn on their pitches: the big daytime advertiser some time ago reconciled himself to surrendering identity for audience tonnage.

The RAB seems to be edging into the fm station field by the device of turning out fm case histories which mostly make mention of the advertiser only.

Up to now fm stations have depended for sales promotion on their own association.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.

241
NEW
INDUSTRIAL
PLANTS WERE
ESTABLISHED
IN THE
LAND* OF
Profitunity
IN 1959

* The 26-county growth area in West Coast and Central Florida where new year-'round industrial pay-rolls have sent retail sales skyrocketing!



New industrial plants are building up all over the Land of Profitunity! Last year alone 241 new plants provided new jobs for more than 11,000 people and created new year 'round buying power that rocketed retail sales to more than \$2.5 billion in 1960!

Cash in on this great new profit opportunity. Spot your product or service on WFLA-TV—sales powerhouse in the *Land of Profitunity*!

For more facts, write us or call your nearest Blair-TV man.

Figures from Sales Management 1960 Survey of Buying Power.



NATIONAL REPRESENTATIVES, BLAIR-TV

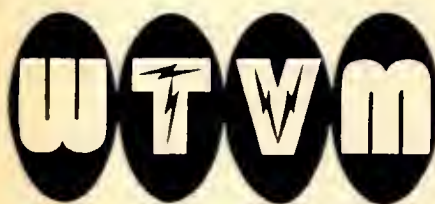
CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
Shows like *Maverick*, *Cheyenne*, *The Real McCoys*, *Sunset Strip*, *Hong Kong*, *Lawrence Welk*, and *The Untouchables*.
- **The Best of NBC**
Programs like *Wagon Train*, *The Price Is Right*, and the *Huntley-Brinkley News* . . . plus top syndicated programs.

CHANNEL 9



COLUMBUS, GA.

Call the man from
YOUNG TV!



Ask about
availabilities on
WTVC CH. 9
Chattanooga, Tenn.

The #1 night-time
station in
Chattanooga!

National and regional buys
in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros., New York: Breeze schedules begin early October in about 30 major and secondary markets. Placements are for seven weeks using day and fringe night minutes, eight to 12 per week per market. Buyer: Jeanne Sullivan. Agency: SSC&B, New York.

Warner-Lambert Pharmaceutical Co., Morris Plains, N. J.: Cold season campaign for Anahist starts 3 October, to supplement network buys. Twenty-six week schedules have been set, day and some night minutes. Adding will be done in November and December. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York.

Bristol-Myers Co., New York: Going into some 80 markets this month with a campaign for Sal Hepatica. Schedules are for 14 weeks in about 40 of the markets, four weeks in the others, with fringe night minutes being used primarily. Buyer: Gerdon Fahland. Agency: Young & Rubicam, New York.

General Foods Corp., White Plains, N. Y.: Schedules on Maxwell House regular coffee are being placed to start early October and run through March. Moderate frequencies of night minutes are being bought. Buyer: Pete Berla. Agency: Ogilvy, Benson & Mather, Inc., New York.

Mobil Oil Co., Inc., Detroit: Fall drive starts 29 September in about 100 markets. Prime chainbreaks and fringe night minutes are being scheduled, around 10 per week per market. Buyer: Joe Burbeck. Agency: Compton Adv., New York.

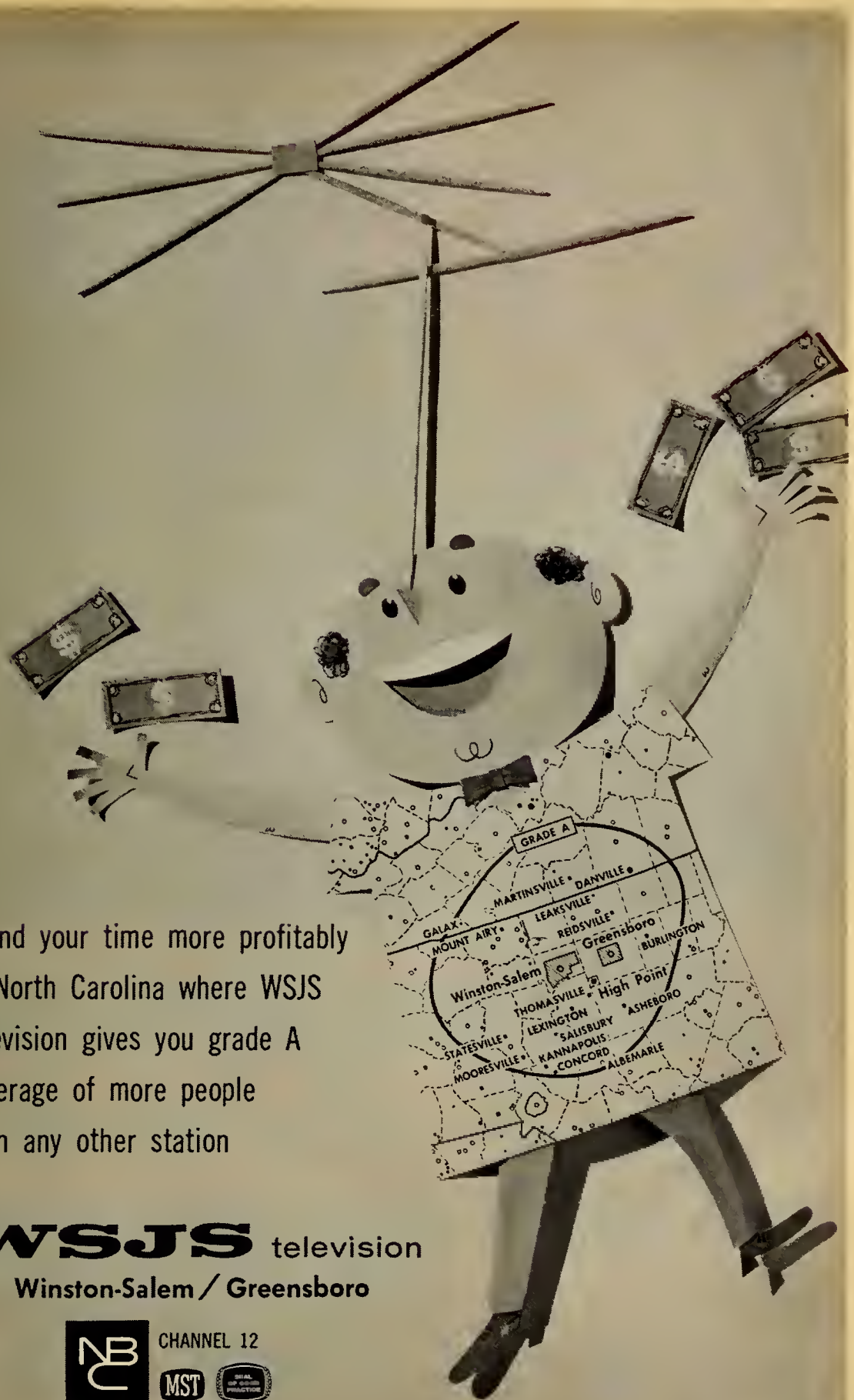
General Toy Co., New York: Campaign for the American Doll & Toy and Remco toys starts mid and late September. Kid show schedules to run up until Christmas time have been bought in over 50 markets, with more to be added in October and November as needed. Frequencies range from 10 to 80 per week per market. Buyer: Elaine Hudson. Agency: Webb Associates, Inc., New York.

RADIO BUYS

Swift & Co., Chicago: Four-week schedules begin late this month for Allsweet Margarine. Day and traffic minutes and chainbreaks are being run, light frequencies. Agency: Leo Burnett Co., Chicago.

Wheatena Corp., Rahway, N. J.: New season's schedules on Wheatena have been set in about 20 markets, 26 September for seven weeks and 9 January for five weeks. Day minute frequencies to reach the housewife run from 10 to 25 spots per week in most markets. Buyer: Doug Humm. Agency: Charles W. Hoyt Co., New York.

Beech-Nut Food Div., Canajoharie, N. Y.: Schedules for its coffee start this month for 10 weeks in Florida and many northeastern markets. Placement is day and traffic minutes and I.D.'s, 50 to 100 spots per week per market. Buyer: Doug Humm. Agency: Charles W. Hoyt Co., New York.



Spend your time more profitably
in North Carolina where WSJS
television gives you grade A
coverage of more people
than any other station

WSJS television
Winston-Salem / Greensboro



PETERS, GRIFFIN, WOODWARD-REPS



(Just a matter of Relativity)

- WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 597,300 TV HOMES
- WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"***

*Television Magazine - July 1960

**NCS #3



JEFFERSON STANDARD BROADCASTING COMPANY

WBTV

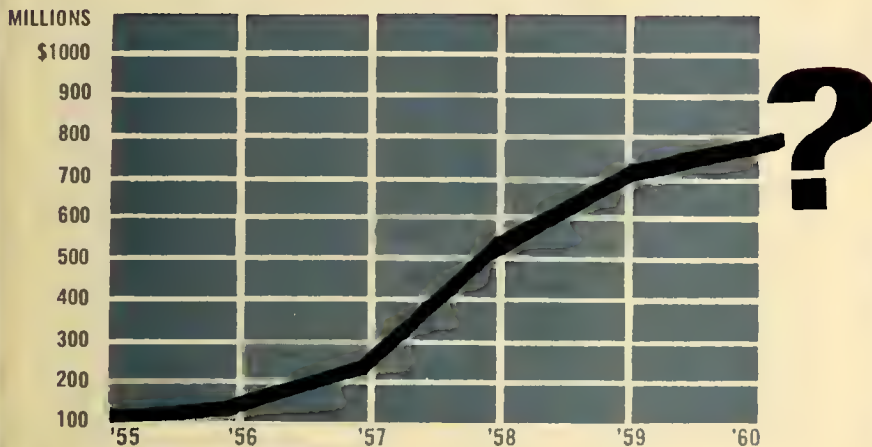
CHANNEL 3  CHARLOTTE

Represented nationally by CBS Television Spot Sales

LET'S COMPARE MARKETS

WBTV — CHARLOTTE	597,300
ATLANTA	578,800
MIAMI	515,400
MEMPHIS	488,300
LOUISVILLE	459,600
BIRMINGHAM	431,600
NEW ORLEANS	386,300
NASHVILLE	346,800
NORFOLK-PORTSMOUTH	342,400
RICHMOND	275,400

4th quarter spot tv gross billings



*Source: TvB-Rorabaugh, time expenditures only

THE FOURTH QUARTER:

SPOT TV SLANTS UP— BUT BOOM LOSES SIZZLE

- ▶ Economic slowdown that hurt medium in second, third quarters may have effect on usually heavy fourth
- ▶ Pre-election and Christmas prime times still tight despite defections to network spot carriers, late buying

An agency timebuyer can pick up his telephone this week and come reasonably close to most buys of his choice in spot television for the fourth quarter. The optimistic predictions for 1960 were badly soaked by a soggy summer, and the brisk autumn breezes have not yet undone

all of the damage. Spot television took two body blows this year—one from within the industry, one from without—that significantly slowed down its record pace of the past several years.

Station representatives admit that network spot carriers have hurt their business; and they point to signs of

a slowing down in business activity that may have finally caught up with spot tv this summer.

Not that the outlook is all gloomy. Spot television's total billings for the fourth quarter are still expected to be anywhere up to 10% higher than in 1959. Much depends, however, on the volume of political buying in October and availabilities in the normally heavy pre-Christmas period.

James Hirsch, Television Bureau of Advertising's director of national sales, has predicted "a record volume of national and regional spot television advertising this fall." It should be noted, however, that anything

FACTORS THAT TEMPER REPS' FOURTH QUARTER OPTIMISM

- 1** A GENERAL business slowdown since the first of the year, now catching up with advertising.
- 2** A SOFT July and August for spot tv, as well as a second quarter termed "disappointing" by reps.
- 3** LATE SPOT tv buying—two to four week delays as compared to 1959—due to slowdown and elections.
- 4** A TREND toward concentration of spot tv campaigns in larger markets, to the neglect of smaller ones.
- 5** INCREASED use of network spot carriers by "normal" spot television customers.

above last year is a record, as each fourth quarter has gone up from the previous year since at least 1955 (the year record-keeping began), and each was a record high.

Hirsch cautioned timebuyers that "certain difficulties in finding availabilities can be anticipated in some areas." Tightest are prime time minutes immediately prior to Christmas, and prime time minutes in most other periods of the last quarter could become scarce. Twenty-second spots and I.D.'s are more available, he noted, in all time periods, as well as participations in programs.

"The wise advertiser who retained his availabilities through the summer enjoys an advantage," he said. "However, a number of choice buys remain." He suggested especially "many other minutes in daytime and nighttime" other than prime time which are available "at a good cost-per-1,000."

Some of the leading rep firms are not so optimistic. Their predictions are conservative, tempered by five recurring and discordant themes:

- A general business slowdown since the first of the year, now catching up with advertising.

- A soft July and August for spot tv, as well as a disappointing second quarter. (Although TvB's figures—out within two weeks—will estimate a 10% rise over 1959, termed by the Bureau as "not bad").

- Late spot tv buying; two- to four-week delays in campaign starting dates as compared to last year; due in many cases to the election, in many to caution about the future sales picture.

- A trend toward concentration of spot tv campaigns in larger markets, to the neglect of smaller ones.

- Increased use of network spot carriers by "normal" spot tv users.

Economists and businessmen are well aware that the "Fabulous '60's" and the "Golden Decade" predictions of January 1960, have not yet been borne out. Business generally has been soft for most of the year, with the basic durables such as steel not producing to capacity; auto manufacturers having a doleful July and August; retail sales declining slightly since April.

The advertising business has held up a bit better, which is not unusual because during any slowdown manufacturers with supplies on the shelf

promote more heavily. Some station representatives think that these suppliers may have reached the point in July and August where they stopped promoting and that spot tv felt the pinch. They expect to feel it through September and perhaps even longer, with October, November, and December not the usual record-breakers.

The situation, they noted, is more like 1958 than 1959, with late starting ad campaigns for national spot. "It is true," said one source, "that political advertising may correct the situation for October, but it may not bring the whole quarter up to expectation. The political guys won't start buying until mid or late-September, either. As of now, certain stations will be up, but business in general looks disappointing."

Timebuyers, they indicated, will find no availabilities problems after the elections. "In fact, it would be a good time for an advertiser." The picture is less tight than last year, and reasonably good avails, for anybody who wants them, are attainable right now. "Anyone who wants time can get it," was one reaction.

The usually tight markets are still tight, of course, but reps declared that even they are less crowded than last year. The tight areas include the major markets with only three channels, such as Boston and Philadelphia; loose areas include major markets with four or more tv outlets. Smaller markets with three channels are also loose, with spot television business tending to head for the larger markets. Buying is slow in the Midwest.

The final bugaboo, but one causing perhaps the most concern, was summed up by one of the leading rep firms as simply: "As long as the networks continue to sell like spot and the stations accept it, spot tv will lose business."

There are only two remedies to the spot carrier discomfiture, he asserted:

(1) Selling and more selling for the continued growth of the medium, and (2) affiliate opposition to spot carriers.

"We can't tell the networks how to sell time," another rep declared. "Only the affiliates can get them out of the spot business. Affiliates have to toughen their policy regarding spot

carriers and multiple sponsorships. If network affiliates would not take the soft attitude of charging so little for network cut-ins, we might have a remedy there. It would not be popular with the networks or the advertisers, though, that's for sure.

"It's all a matter of stations deciding to forstall further increases in what are essentially spot activities by networks. There's no doubt that it has hurt spot business," he admitted. "We know of many specific cases of spot business diverted to network spot carriers. And with the possibility of distress prices later this fall, other normal spot users are holding off buying spot until they see what business they can do with the networks."

General opinion as to the fourth quarter outlook among the agency media people is that there is no evidence as yet of many tight spots, but political buying should crowd things a great deal once it is underway.

The traditional fourth quarter users, such as cold remedies should be asserting themselves soon, they agreed, and just prior to Christmas the shavers, watches, toys, and possibly comeras will be competing for prime minutes.

One set of advertisers has already seen clear evidence of difficulties in October, November, and December, agency buyers reported. Because of heavy co-sponsorship of network programs by cigarette brands, it will be difficult for cigarettes to get adjacencies in the desired times.

Industry leaders are looking to the always heavy October, November, and December period to brighten the spot tv picture. It might not be as bright as usual, they have said, but are quick to point to numerous reports that some spot tv users are holding out until after the first of the year to start campaigns.

There is conjecture, however, that

the state of the national economy by January may have taken the initiative out of the hands of the spot salesman. CBS's director of economic analysis, among others, sees a rough period ahead.

According to Dr. David M. Blank, "We are close to the edge of, or may already be in, an economic recession something like the slump of 1957-1958." He pointed out that this would be "mild historically," but that, nevertheless, it would be "measurable to the extent of a clear, perceptible, and substantial (10-15%) decline in production. The decline could well adjust spot tv. That medium often reflects the state of the economy, as indeed it did this past summer and during the second quarter when it chalked-up only a minimum gain over 1959."

Tip-offs to the upcoming slowdown, he said, were disappointing second and third quarters, both of which

THEY'RE BUYING SPOT TV FOR THE KENNEDY, NIXON ACCOUNTS

JUST AS THE OUTCOME of the election will doubtless effect the ultimate drift of the economy, the campaign itself will even more directly effect the spot tv medium.

"When the political guys start buying, October will tighten-up appreciably," representatives say. And of interest to timebuyers is the reiterated opinion that "just as stations ran into a lot of difficulty being able to find good time for people pre-empted by the conventions, they should have the same problems during the height of the campaigns."

The individuals—consistently labeled "the political guys"—who will most influence the national spot picture are the most feminine political guys ever mis-tagged: Reggie Schuebel of Guild, Bascom & Bonfigli (right, above) and Ruth Jones (on leave from J. Walter Thompson) of Campaign Associates (right, below). Both are making their campaign headquarters in New York.



... a clear cutback in profits. Just in 57-58, the economy has gone along on a stable plateau for about six months when it should have been going up. In 58 it dropped into a recession. Spot tv is a remarkable indicator, it would appear."

In hedging on a prediction for a record-breaking fourth quarter, the station representatives are hucking a strong trend that has been running since 1955. That year, spot television totaled \$103,872,000 in fourth-quarter gross time billing, and in 1956 \$107,842,000. The following years' totals and the percentage change were: 1957—\$119,835,000, plus 12.2%; 1958—\$149,105,000, plus 16.9%, and 1959—\$165,732,000, plus 13.3%.

TvB, source for the above figures, pointed out that the percentage change is on a "same station basis," and refers to comparison between the same stations reporting in both quarters, both years. It does not refer to increase of total billings.

TvB continued: "While the spot increase in the fourth quarter of 1960 will be up over the fourth quarter of 1959, the total billing figure will not reflect the complete percentage because of a change in reporting techniques by N. C. Rorabaugh. A new method of reporting will make the total somewhat lower than might be expected."

As for the October political campaign blitzes, the Democratic Party can be expected to buy a great deal of spot tv, as Candidate Kennedy's affinity for the medium has been well known since it proved itself to him in his West Virginia primary victory. Buying from Guild, Bascom & Bonfigli's New York office will be Reggie Schuebel, assisted by Diane Robertson and Cathy Farrell.

Campaign Associates, set up by the Republicans for the election, had meetings in its New York offices with "the people from Washington" last week. In charge of the buying is Ruth Jones of J. Walter Thompson, now working out of the temporary set-up. The Republicans, according to reports of last week's huddles, are still uncertain as to how much spot television they will use. (See: "Their Tv Tab: \$8 Million." SPONSOR, 1 Aug. 1960).

NIGHTTIME NETWORK TV LURES DAYTIME CLIENTS

► Tv network participations buying at night for fall marks end of 'daytime only' for several brands

► Opportunities, wider media strategy figure in new night buys for Brillo, Simoniz, Arrow, and Beech-Nut

The ranks of exclusively daytime network tv advertisers are being threatened with extinction. The same cost and flexibility advantages that once lured advertisers into forming a daytime club are now temptingly being dangled before them by nighttime participations.

For the first time small-to-medium-sized national tv advertisers can buy thirds of nighttime network shows, right down to the cross-plugs. It's even possible to buy one spot a week for 26 weeks on nighttime network

shows and to enjoy rotation among four to six different attractions. The result is that one-time "daytime only" advertisers are now placing orders for nighttime participations.

But don't expect the new buying pattern to be damaging to daytime. Nighttime supplements to daytime rather than wholesale switches from day to night are happening for the most part.

Brillo (JWT) is the one conspicuous example of the new tendency. Not a big enough company to afford

NEW NIGHTTIME TV SPOTS FOR THESE DAYTIME WEB SPENDERS

Advertiser	Agency	Participations
BEECH-NUT BABY FOOD	Y&R	various (NBC TV)
BLOCK DRUG (Polident)	GREY	Riverboat, This is Your Life
BRILLO	JWT	Cheyenne, Maverick, Roaring '20's
CLUETT, PEABODY (Arrow, Sanforize)	L&N, Y&R	Surside 6, Adv. in Paradise
MENTHOLATUM	JWT	Dan Raven
NOXZEMA	SSC&B	Adv. in Paradise
SIMONIZ	Y&R	various (NBC TV)

TEN REASONS TO TRY NIGHTTIME PARTICIPATIONS

1. *Reach the 50% of women who work during the day.*
2. *Cover entire family and reach night-only viewers.*
3. *New opportunity: thirds and cross-plugs are at price low enough for smaller advertisers to afford nighttime network tv for first time.*
4. *Good buys: better cpm's are possible at night than during day; one new night net spot user paid only \$13,000 a minute.*
5. *Rotation plans: some advertisers buy one spot for 26 weeks but get into four to six shows.*
6. *Better discount: a little more spending can buy much more spot in a few cases.*
7. *Flexibility of short-to-medium range buying.*
8. *Prudent investment: only giant corporations can afford to put all eggs in one basket with \$2.5-\$3 million for their own season-long show.*
9. *The spot psychology: spots are said to sell products; sponsorships, to sell images.*
10. *Dealer promotion: at night dealers can see what the brand is getting.*

the \$2.5 to \$3 million for its own network show—or even half that amount for half a show—Brillo hitherto has put most of its tv money into daytime.

Brillo's latest buy is this: 26 weeks on ABC TV at night for one spot (one-third of a show) plus cross-plugs the other weeks in a rotating list of shows, including *Cheyenne*, *Maverick*, *Roaring '20's* and a couple of others.

Mentholatum (JWT) is another independent company which previously found nighttime network tv being served up in portions too large to bite off. But thirds of *Dan Raven* on NBC TV for 26 weeks were a small enough piece of nighttime tv for it to manage.

Block Drug's Polident (Grey) is another product now adding nighttime participations to its schedule. The product has been in *Jack Paar*, but its new buys into *Riverboat* and *This is Your Life* on NBC TV are its first investments in prime time shows.

Polident started in spot before it bought into *Jack Paar* and it will continue in several daytime shows on NBC TV and ABC TV this season. Its nighttime participations spending, explained advertising manager Fred Plant, are an additional investment in tv made possible by the growth of Polident, largely through its use of afternoon and late night tv.

Simoniz's (D-F-S) new tv pattern has a heavy emphasis on nighttime participations—20 minutes a week on NBC TV, compared to only three daytime quarter hours this season. John Tyson, the company's new advertising manager, cited low cost and flexibility as two objectives in its tv strategy. (According to another source, Simoniz is paying at the rate of \$13,000 a minute for its 20 weekly nighttime participations.) Tyson expected Simoniz to obtain better costs-per-1,000 at night this year than it will in the daytime, and that it would also be able to reach the 50% of women who work during the day.

Tyson stated that the move of Simoniz into nighttime participations was more the result of good buys than any deliberate strategy. With a fourth quarter tv budget estimated at \$950,000, Simoniz was in a good position to pick up opportune buys. The lesson seen here by trade observers is that nighttime tv is becoming a good buy again for some advertisers—despite complaints in other circles that it is too expensive.

Some repercussions will probably be touched off by Beech-Nut baby food's (Young & Rubicam) move into nighttime participations on NBC TV. Previously baby food was sold almost entirely during the day, but now Beech-Nut's competitors, including Heinz, Clapp, and Swift, must consider taking nighttime counter-measures.

The list of new advertisers in nighttime network participations on ABC TV also includes such daytime regulars as Noxzema and Cluett, Peabody.
(Please turn to page 44)

RADIO'S BATTLE OF IDEAS BOILS

- Surprising surge of creativeness at radio's grass roots is fast upsetting all old programing formulas
- Hundreds of new ideas for music and talk programs emerge, as stations battle for competitive advantage

One startling result of the turbulent creative revolution that is shaking radio's grass roots today is the "spectrum chart" used by a leading N. Y. station representative.

In talking to agency timebuyers about radio programing in any given market, he draws first a rough chart of stations in the New York area. At the far right, he places WQXR with its classical music policy. At the far left, his own candidate for the most raucous and obnoxious outlet. In

between he spots the other New York stations, according to what he feels are their degrees of rock 'n' roll, middle of road, or "good music" formats.

Then, above these call letters he places those of the stations in the market he is discussing. "It gives 'em a frame of reference," he maintains.

Such "spectrum chart" sleight-of-hand is hardly scientific. But it does illustrate vividly the dramatic changes

that are taking place in grass-roots radio programing.

As stations battle to establish unique personalities, identities and "sounds," the differences between them are becoming vastly greater than they were even four years ago.

And the fierce competitive struggle for new ideas is nowhere more bitter than in the seemingly difficult field of music, and in the greatly accelerated growth of "all-talk programs."

SPONSOR's own check of radio trends fails to disclose any huge popular rush to heavily long-hair music. But it does show the following:

1. A definite swing away from loud, strident musical treatments.
2. The emergence of a surprising number of new station formats stressing "good music."
3. Far greater care in musical selection and programing.
4. A consistent struggle on the part of hundreds of station men to establish a distinctive musical "image."
5. Favorable audience reactions to new musical policies.

The success of New York WPAT's quiet "background music" format (see SPONSOR, 27 June), inspired many breaks with the old Top 40 programing.

More recently, radio men have been watching the spectacular rise of Gordon McLendon's KABL in San Francisco.

KABL, first "good music" outlet of an operator known previously for rigid adherence to the formulas, claims to be the "top-rated station in more quarter hours than all other Bay Area stations combined"—according to Pulse.

With a music schedule that features "Sinatra and Stravinsky, Boone and Bach" KABL also places great emphasis on lively promotions, distinctive sound effects, (San Francisco cable cars, sea gulls, etc., are heard at station breaks), as well as news in depth, and a limitation on all of its commercials.

WHY SPONSOR IS RUNNING SERIES

In this multi-part series SPONSOR is presenting the little known facts on "Radio's Big New Burst of Creativity" which is fast making it America's most creative medium.

Part I (issue of 5 September) detailed the reasons behind the "creative revolution" that is now raging at radio's grass-roots level of local programing.

Part II (12 September) explained how radio stations, in a fierce competitive fight for local identity, are creating scores of important new community service features.

Part III (this issue) gives examples of the many new types of music and talk programs which are springing up, as part of radio's startling new "battle of ideas."

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PRAISE FOR RADIO'S NEW MUSIC

Gentlemen,

Thank you, thank you, thank
you!

I'm listening to the radio
again and enjoying it.

Charles 1200 St Paul Street
Salem, Mass. 01970

Revised Version
March 2, 1977

July 29, 1960

Geol. Survey

Congratulations on your new "good music" policy!

I am delighted to know that one of our major broadcasting stations will devote its time to good music and help to combat the trash that is flooding the country at the present time.

association for the ex-

7/27/60 y yours
GENTLEMEN:
CONGRATULATIONS!

YOUR NEW MUSIC
PROGRAMS ARE GREAT!
IT'S A REAL
PLEASURE TO HEAR
GOOD MUSIC ON AM
RADIO AGAIN. THE
BETTER MUSIC IS
PARTICULARLY ENJOYABLE
IN THE MORNING —

ONE IMPORTANT *phase*
of present-day radio's creative
revolution is the ever-changing
search for new musical formats.
Shown at left are typical listener
reactions to "good music" poli-
cies of two highly successful out-
lets, KABL, San Francisco, and
WBAL, Baltimore.

*With stations in every market
battling to establish distinctive*

“sounds” radio’s musical spectrum (and musical appeal) is increasing rapidly. Both KABL, which says “Sorry kids, no rock ’n’ roll,” and WBAL, which advertises “Music for mature minds,” have ratings to provide wide audience appeal. See text for more on KABL and WBAL.

has been developing quality talk programs that outdo anything ever heard in radio's supposedly "great days."

And the creativeness, inventiveness, and originality of many of these new program concepts are a challenge to every other medium.

WBZ, Boston, last year came up with a new series titled *Flashback*—a review of the years 1948-1958, with the facts, actual voices of people who made the news, and a chronologic and nostalgic commentary—that was so professionally produced and handled that it is now being aired on other Westinghouse stations and rerun in Boston.

WIBG, Philadelphia, has a series of *Business Rackets*, which, produced with the aid of the Better Business Bureau, exposes local frauds and

rackets. Another WIBG feature, *It's the Law*, tells Philadelphians their rights—and their wrongs—with direct quotes from local judges and lawyers.

At WMCA, New York, their regular late night all-talk feature the *Barry Gray Show* from 11:05 p.m. to 1 a.m., has become one of the most controversial in Manhattan. Barry Gray interviews people from all walks of life, conducts a running battle with innumerable columnists, and irate public officials, and sometimes tops off a furious week by publicly disagreeing with an editorial stand taken by the station management.

Vitality, creativeness, lack of stuffiness, and above all helpful and informative service to listeners are keynotes in radio's program resurgence, at not just a few, but literally hun-

dreds of stations throughout the country.

One of the most interesting phases of radio's new idea battle has been the rebirth of the syndicated program, or "programette" business.

A healthy trade in recorded 40- and 60-second features is reported by Harry S. Goodman, Langworth, and other syndicators.

Stations are buying these in packages of 10 to 25 shows weekly. Each package deals with a specific service—*Boating Tips*, *Guide to Good Health*, *Gardening Tips*, *Sports Shorts*, *Your Child and You*, *Your Money and You*, etc.

Often recognized authorities record the features—Russ Hodges for *Sports*, Don Rogers, financial editor of the N.Y. *Herald-Tribune*, for *Your Money* (Please turn to page 52)



'AT YOUR SERVICE' visits all sorts of local doings such as Boy Scouts Jamboree, shown above, and records interviews, sound effects, and color. Nine KMOX staffers are regularly assigned to program



TYPICAL COMMUNITY COVERAGE by 'At Your Service' was news-making interview (above) with Miss Irma Friede, one of two St. Louis Board of Education members, accused in a recent civic scandal

NEW ALL-TALK PROGRAMS SETTING RECORDS, TOO

THOUGH MUSIC is radio's great staple (accounting for 60%-95% of most station offerings), the medium's new grass-roots battle of ideas is producing startling innovations in all-talk programing. Typical of this new creative approach to non-musical shows is *At Your Service*, KMOX, St. Louis, which occupies four hours of prime time five days a week.

At Your Service, with Jack Buck, KMOX sports announcer and personality as anchor man, roams over a vast range of news, documentaries, information, and entertainment features. The first hour features a "public press conference" with listeners given a chance to quiz local officials and leaders. Other *At Your Service* Segments cover fashion tips, gourmet recipes, off-beat character interviews, dramatic readings, on-the-spot coverage of local events, plus extensive coverage of world, national, local, sports, and business news. Program is planned fresh each morning.



VOLUME I

NUMBER

AUDIENCE

MARCH 19, APRIL 1, 1960



THOSE FANCY FM PROGRAM GUIDES

- Recent surge of fm books point up growing interest in fm among sophisticated audiences from coast to coast
- Colorful program books make big hit with reps who find them 'good sales tool,' while subscriptions grow

Fm music lovers in the U. S. are paying anywhere from a quarter to fifty cents for little program books which tell them what—and when—they can expect to hear in the way of their favorite musical fare. What they get, as an extra bonus for their investment, is a potpourri of color, architectural photographs, calendar of civic events, listings of community points of interest—and an array of ads.

The increasing number of these fm

program guide books now hitting fm markets from coast to coast, are, literally, works of art. That they are gaining in popularity with fm followers, is pointed up in rapidly growing subscription lists. It is also pointed out by Tulsa's KOCW manager who prefaced his guide book with a letter thanking listeners for requesting the booklet.

The booklets are generally monthly publications put out by the fm station. They range in subscription

price from \$2 to \$4 a year. Single copies can be picked up on newsstands for the prices mentioned earlier.

In structure they range from the modest little black-and-white eight-page publication put out by the smaller fm station to the elaborate, glossy covered, artfully contrived 90-pager.

Chicago's WFMT, for example, puts out an elegant, slim-jim (4½" by 11") brochure filled with a wealth of cultural information as well as fm program listings. Aimed, obviously, at the better-than-average individual, who, according to surveys comprise the fm listenership, the booklet features a fine arts calendar of concerts, recitals, lectures, museums, libraries, and art galleries.

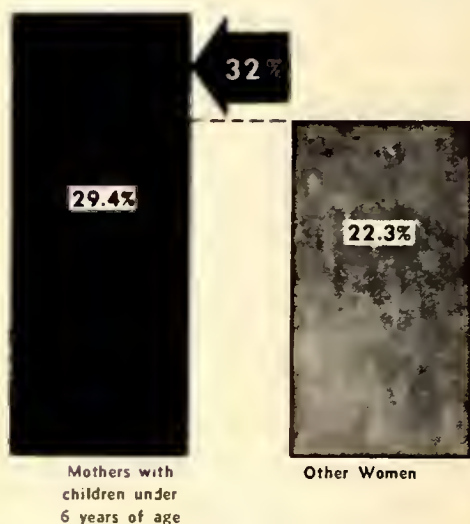
Handsome photographs of architectural landmarks in and around the (Please turn to page 56)

WANT TO REACH YOUNGER MOTHERS?

- ✓ Try using video: Women with children under six view 32% more on average day than all other women
- ✓ Five-market study reveals viewing differences among women are greatest during non-net program time

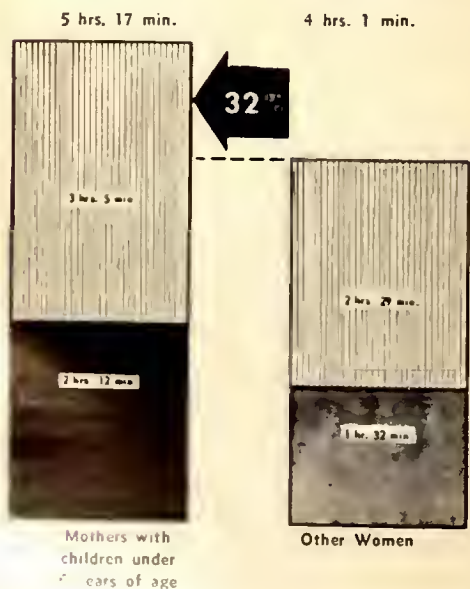
HOW YOUNGER MOTHERS VIEW

VIEWING LEVELS: YOUNGER MOTHERS VS. OTHERS



Period covers average 1/4 hour, 6 a.m.-midnight, Monday-Friday; figures expressed as percent of women in each group. 32% represents additional viewing throughout the day.

VIEWING HOURS: YOUNGER MOTHERS VS. OTHERS



Solid and shaded portions represent day-time. Average younger mother watches 40 minutes more during day, 36 minutes more at night than woman with no young children.

Mothers with small children spend far more time viewing television—32% more in fact—than all other women, according to a new Television Advertising Representatives study, released, coincidentally, just this past Labor Day.

Second in a continuing series of Audience Dimensions studies conducted for TvAR by Pulse, the report is of particular significance to the advertiser aiming at younger mothers any time of the day or specifically during non-network, marginal time.

Each weekday, the survey finds, an average of five hours, 17 minutes are devoted to tv by women with children under six, as compared to four hours, one minute viewing time by all other women. In other words, the average "new" mother spends 40 minutes more during the day and 36 minutes more at night in front of the set than her counterpart with no young children. Viewing by mothers of toddlers (under two) is practically identical to that of mothers of pre-school children.

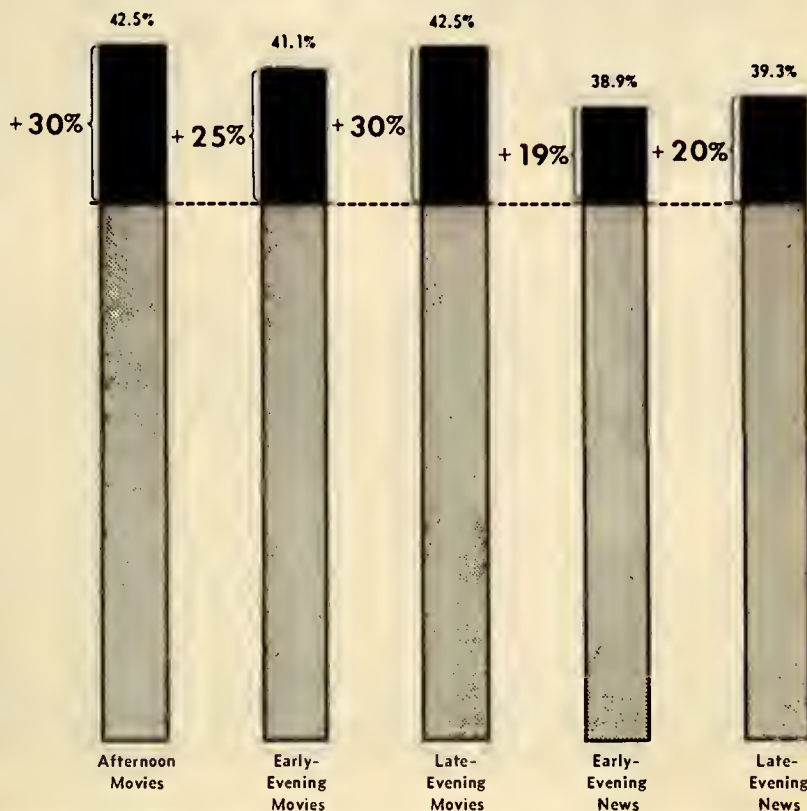
It's apparent that women with babies are not early-to-bedders as one might think, according to Robert Hoffman, TvAR director of marketing and research, since a greater percent are watching late night programming than is the case among women who have no young children.

Also included in the study is information on specific program types (see facing chart), which shows that while mothers of children under six account for 33% of all adult females in the markets examined, they represent over 40% of the women watching movies in the afternoon, early and late evening, and 39% of the women watching local evening newscasts.

Especially noteworthy is the kind of viewing by mothers with young children to local movie and news programs. The facing chart, which breaks these down according to afternoon movies, early evening movie, late evening movies, early evening news and late evening news, illustrates percentage-wise how much

YOUNGER MOTHERS LIKE LOCAL MOVIE, NEWS SHOWS

FIGURE over each bar represents number of mothers with children under six watching particular program. Shaded areas designate 32.8% — or percentage of mothers with children under six years of age in the total female adult population. Figures are expressed as percent of all women viewers for each type of program. These data are a five-market composite for Boston, Baltimore, Pittsburgh, Cleveland and San Francisco and include all local multi-weekly movie and news programs telecast by the TvAR-represented stations: WBZ-TV, WJZ-TV, KDKA-TV, KYW-TV, and KPIX.



more time is devoted by younger mothers to these programs than would be expected from their 32.8% share of the total female adult population. Another point of interest: more viewing during the day by mothers with children under six, holds true during the early and late

evening hours as well—as much as 24% more on the average night. Further, this differential is greatest during non-network program time—33% more between 6 and 7 p.m.; 46% more between 11 p.m. to midnight.

“These figures clearly indicate that tv is an ideal medium for advertisers

interested in selling products or services to mothers of young children,” maintains Larry H. Israel, TvAR general manager, who feels that while ratings and cost-per-1,000 provide the initial yardstick for measuring advertising efficiency, at best they’re incomplete. They tell nothing about the make-up of the audience, its age, education, or buying habits. “To base advertising outlays solely on ratings, without consideration of the characters of the audience delivered, may lead to selection of a schedule which delivers less than maximum sales efficiency.”

The TvAR Audience Dimension studies are designed “to furnish the missing elements in the hope of providing a guide for more knowledgeable use of spot television,” says Israel.

Started in December 1959, the survey was conducted in each of the five TvAR markets of Boston, Pittsburgh, Cleveland, San Francisco, and Baltimore. (Please turn to page 75)

ABSORBING facts of latest Audience Dimension Study on “Viewing by Mothers of Young Children,” from TvAR’s (standing l-r) Bob Hoffman, director, marketing & research, Pete Yanan, e.e., are Lawrence Gumbinner’s v.p. radio/tv Paul Gumbinner, timebuyer Anita Wasserman





TRES CHIC is 'Miss Renault,' who has been delivering radio sports for McClean Motor Co. of Hampton, Va., via WVEC there with whumping success. Above, she's going over script with Ed McClean (l) and Jerry Fisher, of Wright Adv., Newport News. Below, she and poodle model car



GALLIC CHARM OF 'MISS RENAULT' FILLS THE AIR, SELLS 'LE CAR HOT'

A touch of Paris has been added to the Hampton, Va., area, and Renault-Dauphine sales there are zooming.

This summer the McLean Motor Co. bucked a local car sale lag with a radio campaign tied to the authentic French accent of a real, live Parisian girl. She took to the air via WVEC with a volley of references to the "neefy, threefty Renault" and "le car hot." Her Gallic 30-second pitches were heard 40 times a week for two months. Result: 200 cars sold, as many as 14 during one July weekend.

Prior to the entrance of "Miss Renault," as the lady has been dubbed, McLean's advertising was confined to newspapers. But, as owner Edward McLean puts it, "We knew we had to get a different type of a customer for the Renault—quality buyers such as the research people at the National Aeronautics and Space

Admin., Langley Field scientists, and naval executives in the area. Until our campaign on WVEC, we had been unable to reach them."

The radio commercials, created by McClean's agency, Wright Advertising of Newport News, Va., were calculated to titillate the imagination of the "good music" station's presumably sophisticated audience. Evidently it worked, because the clientele at McClean's showroom freely spouted the French expressions used by Miss Renault in her commercials.

Miss Renault's contribution to the McLean Motors cause does not end with the radio spots. Says Ed McClean, "I never realized a campaign could create such a stir in a community. Miss Renault can't go anywhere today without being the center of attention. And wherever she goes she (Please turn to page 75)

GIVE THE

➤ Ad executives say buyers should have more to say about marketing, copy approaches

➤ Trendex phone survey for Broadcast Time Sales is source of admen's comments

It has long been suspected that the advertiser and agency don't see eye to eye on the question of upgrading the timebuyer.

A new Trendex survey indicates there's something solid behind this suspicion. The study, covering New York City agencies and advertisers, disclosed that the men who work with the timebuyer—media department superiors and account executives—are more appreciative of his talents and potential than the client is. However, one other important conclusion emerged: agencies are not giving the timebuyer enough scope—which, presumably, operates to the detriment of agency operations.

These are among the highlights of the survey:

- Client executives are less apt than agency men to trust the timebuyer's judgment on marketing and copy approaches.

- Clients are less certain than agency men that the buyer should have a greater voice in media selection—though a fair proportion of them would put more responsibility in the buyer's lap.

- The client doesn't think that paying timebuyers more money would help the situation any.

The study, done on behalf of Broadcast Time Sales, was undertaken to determine whether prevailing sentiment in the advertising business was in favor of raising the timebuyer's status and, if so, what would be the best line of approach.

Trendex researchers conducted the telephone probe among three groups of admen—in addition to timebuyers themselves. Queried were client executives, account executives and me-

TIMEBUYER MORE SCOPE, ADMEN URGE

dia executives. Calls were made from a list of more than 100 names supplied to Trendex by BTS and the interviewing was wrapped up after answers were gotten from 10 persons in each of the four categories. In addition to asking the respondents four key questions (see box), comments were also solicited.

Agencies represented in the final sample of 40 include Y&R; Compton; L&N; K&E; Ogilvy, Benson & Mather; Doyle Dane Bernbach; Norman, Craig & Kummel; Albert Frank-Guenther-Law; Kastor, Hilton, Chesley, Clifford & Atherton; Geyer, Morey, Madden & Ballard; Ellington; Grey; Cunningham & Walsh; Campbell-Ewald; Dancer - Fitzgerald - Sample; William Esty; Smith-Greenland; FC&B; MacManus, John & Adams;

Street & Finney; Wesley Associates; and Joseph Gans Co.

Advertiser executives responding were from American Tobacco, Air France, Shell Oil, General Cigar, Philip Morris, Schaefer (beer), Socony, and J. P. Stevens.

Two of the four questions made it clear that most admen would like to see timebuyers invested with more authority and responsibility. On the question of whether buyers should be consulted more frequently on marketing and copy approaches, client and agency men (excluding timebuyers) voted 21 to four in favor, with five respondents in the "don't know" category.

This is a striking vote of confidence in the timebuyer considering the fact there is little agitation in favor of,

for example, giving copywriters more authority in media approaches.

On the question of whether timebuyers should have a greater voice in media selection, the client and agency men in favor totaled 19 as against nine who answered "no." Two client executives confessed they couldn't make up their minds.

When Trendex interviewers asked whether timebuyers should be forced to buy on ratings alone, a loud (if expected) "no" sounded forth. Timebuyers were naturally against the policy to a man and it might be expected that no adman would come right out and say "yes." However, five did while three were recorded in the "don't know" column. While 22 client and agency executives were

(Please turn to page 44)

HOW ADMEN ANSWERED SURVEY ON TIMEBUYERS

Should timebuyers be consulted more frequently on marketing and copy approaches?

	Yes	No	Don't know
Client executives	5	2	3
Account executives	8	1	1
Media executives	8	1	1
Timebuyers	9	1	0

Do you think timebuyers should have a greater voice in media selection?

	Yes	No	Don't know
Client executives	5	3	2
Account executives	8	2	0
Media executives	6	4	0
Timebuyers	7	2	1

Do you think timebuyers should be forced to buy on ratings alone instead of utilizing creative and qualitative criteria as do print buyers?

	Yes	No	Don't know
Client executives	2	6	2
Account executives	1	8	1
Media executives	2	8	0
Timebuyers	0	10	0

Do you agree timebuyers' opinions would be more respected if they were more highly paid?

	Yes	No	Don't know
Client executives	1	6	3
Account executives	3	4	3
Media executives	5	3	2
Timebuyers	7	2	1

Source: Trendex. Answers from 40 respondents, 10 in each group

A GUY WHO USES TWO DABS IS IN FOR 'TROUBLE'



NOBODY'S IMMUNE. *Be he live or puppet he's irresistible to women when he uses a dab of Brylcreem. Current tongue-in-cheek commercials delve into dangers of using two dabs instead of one. Harrassed male above, left, dared to use two. Commercials close with boy and girl puppets acting out same role as live counterparts, accompanied by the jingle.*

ACTION TV SHOOTS BRYLCREEM TO TOP

- ✔ Network adventure-mystery shows provide vehicle for British hair dressing's climb to front-runner position
- ✔ Advertiser uses spot tv to prop sagging markets, test copy; 'little dab' jingle, puppets held over in new spots

One way to get to the top in the \$70,000,000 U.S. men's hair dressing industry is sponsorship of action-adventure network tv shows.

It took a decade of intensive testing, but that's how the British-owned Harold F. Ritchie Co.'s Brylcreem did it. And for the new season five such programs will be carrying the Brylcreem message.

In the early '50's Brylcreem determined that tv was its best media bet and launched a gradually expanding, carefully researched spot campaign. Sales showed a healthy rise, and in April 1957 the account moved to K&E and F. Kharddt for the big tv push.

Brylcreem still had a long way to go to catch the leaders, Vitalis, Vaseline, and Wildroot. To cover the entire nation with spot seemed impractical to the British entry at that time. It checked into network's potential by simulating network conditions with sponsorship of syndicated shows in a large number of markets. Results, as tabulated by Brylcreem's researcher A. C. Nielsen Co., pointed to network tv as the hair dressing's most efficient investment for the audience sought.

In the fall of 1958 Brylcreem bought into ABC's *Cheyenne* and a brand new, untried show on the same network, *77 Sunset Strip*. A

substantial hike in sales was registered within six weeks and, says a K&E ad executive on the Brylcreem account, "The pattern has continued with every additional dollar that has gone into our network tv campaign since."

Brylcreem has done well gambling on new ABC programs. After a smashing success with *Sunset*, it got in on the ground floor the following season with *Untouchables* and *Hawaiian Eye*. All three of these shows are in the lineup this fall, plus two more new entries, *Hong Kong* and *Roaring '20's*. Brylcreem has participated in westerns but the main emphasis is on adventure-mystery shows.

The K&E man points out that sports programing, though a likely source for the male-above-age-15 audience Brylcreem's after, was avoided because it was felt that more potential users would be reached through other types of shows.

Brylcreem received a shot in the

arm from a recent U.S. court of appeals decision in its favor in an infringement suit against competitor Valcream. The court found that Valcream, having entered the market after Brylcreem, failed to distinguish itself sufficiently from Brylcreem in name and package. Consequently, Valcream's producer Chesebrough-Ponds has agreed to withdraw it from the market. The product is to be re-issued under the name Vaseline hair cream.

Brylcreem hit the top in February of this year, its market share estimated at 17%. Reports are it has been increasing its share steadily ever since and is approaching the 20% level.

The latest published figure on Brylcreem's ad budget is \$2,219,800 as of 1957 when its market share was 9.9%. With approximately twice that share in a market which has been growing at about 7% per year, it would seem reasonable to assume a 1960 budget in the neighborhood of \$5,000,000.

In Brylcreem's all-television ad program, spot plays a dual role. There is a group of problem markets, now

numbering about 15, where the product is lagging behind the national average, and there spots are injected to help take up the slack. Additionally, research-minded Ritchie maintains spot coverage in certain test markets, primarily to determine effectiveness of new creative approaches. The current group of Brylcreem soft-sell commercials, featuring the fetching females unable to keep their hands off Brylcreem users, went through nine

girl, who won't leave him alone. While he's studying the cards, she's studying him. She reaches out and caresses his hair. He tries to get her to pay attention to the game. She knocks the cards out of his hand. He turns to pick up the cards. When he turns around again she's waiting and grabs him for a clinch. He breaks away long enough to give the camera a smug smile, and there's a dissolve to puppets and jingle.

TV BOOSTS AUSTRALIAN SALES

TELEVISION also has brought Brylcreem success in Australia.

Reports from Down Under shown that with tv exposure during the 12-month period ending June 1959, Brylcreem registered a 44% sales increase in Victoria, 36.9% in New South Wales, the two states equipped with tv by that time.

Another gauge of tv's influence on Brylcreem sales in Australia is a comparison of the year-to-year sales index with the portion of the ad budget assigned to the medium. Using 1953-4 sales as a base of 100, we see that sales were at 186.7 in 1957-8 when tv received 34% of the budget. In 1959-60 they reached the 259.9 level, and in that year, tv's budgetary share was 64%.



CHECKING Brylcreem titles on newly-bought film shows are (l) Ritchie president Maurice Bale, and K&E exec v.p. David Stewart

months of testing on the West Coast before they were launched nationally last February.

A continuity in the Brylcreem tv commercials has been maintained over the past six years via the puppets always present for the tag-end, and the now-classic jingle about how "a little dab'll do ya," and "the gals'll all pursue ya." The boy and girl puppets, which act out in miniature the effects a little dab'll have on the gals, have been built into a trademark for Brylcreem. They provide an entertaining as well as symbolic scene for the voice-over jingle.

This year's commercials have much tongue-in-cheek fun with the dangers that await a male who dares to use two dabs of Brylcreem instead of the prescribed one. There are mock public-service overtones on the part of the announcer who warns, cautions, pleads with men to use only one dab.

One of the commercials illustrates the perils by showing a two-dab guy trying to play gin rummy with his

The jingle, revised somewhat for this commercial, runs as follows:

Brylcreem, a little dab'll do ya.

Use more only if you dare.

BUT WATCH OUT!—

The gals'll all pursue ya.

They'll love to get their fingers in your hair.

The thinking at K&E is that to show male success with curvaceous females furnishes just the right "commercial climate." The girls are similar to those who appear in the adventure-mystery shows Brylcreem sponsors, and thus the commercials blend in with the programing.

The Ritchie Co. management takes great pride in the Brylcreem commercials' creative content. In the words of Maurice Bale, Ritchie president, "It wouldn't matter what our media strategy was if we didn't have a message that would sell the audience. We're most pleased with the job K&E has done with these commercials, entertaining the viewer and getting across what we're trying to say." ▀

DAYTIME CLIENTS

continued from page 33

Noruma (SSC&B) will be in *Adventures in Paradise* and Cluett, Peabody & Arrow shirts (L&N) and Sanforize (Y&R) will be in *Surfside 6* and *Adventures in Paradise*.

Although no two of the advertisers above were buying nighttime participations for precisely the same reasons, there were several motives which recurred in their media decisions.

Uppermost perhaps was recognizing a good buy when it comes along. And no one can deny that a \$13,000 minute at night is an exceptional network value, promising excellent cost efficiency. Equally important for middle-sized advertisers was the chance to get into nighttime and with some diversification; advertisers who were reluctant to put all their tv money in one show did not hesitate to spend heavily when the money was spread around.

Coverage was also an important factor. Daytime advertisers simply cannot reach women who work or who do not watch tv during the day. Nighttime participations reached

these women and they also reached other members of the family. Where rotation among network shows was also a factor in network participations buying, it was possible to expand the viewing audience fourfold or more, compared to an investment in a single show.

One appeal of adding nighttime spots to a daytime schedule is that the result looked like a balanced tv portfolio. In certain cases the additional investment earned a better discount, delivering a lot of advertising for comparatively little money. Another motive was the desire to reach nighttime audiences when more families are watching and more people are viewing in each household than in daytime.

Advertising managers may approach spot with quite a different attitude from sponsorships. There's the persistent notion that spots sell products, and sponsorships enhance corporate images but do little to move merchandise off shelves.

Not everything the advertiser does has the consumer in mind. Dealers are important to him too, and usually they can see his tv campaign only at night.

TIMEBUYER

(Continued from page 41)




against buying on ratings alone, BTS was left with the tantalizing question of why the other eight didn't join them.

On the important subject of pay, timebuyers found a minority of agency and client executives lined up with them. Thirteen of the executives agreed that timebuyers' opinions would *not* be more respected if the latter got more money. Nine of the executives voted to the contrary. Timebuyers might be expected to vote unanimously for the more-money-means-more-respect parlay, but two conceded that more money would not gain more respect for their opinions, and one buyer wasn't sure.

A media supervisor at a large agency threw the ball right back in the timebuyer's lap by commenting, "They have to earn both respect and salary."

Carl L. Schuele, president and general manager of BTS, noted, "A great many timebuyers *have earned* respect and recognition at their agencies, which accounts for widespread, rapid-fire promotions to media directors and account executives."

WRGB puts your MESSAGE WHERE THE SALE BEGINS

Sales begin long before sales are made, and WRGB  is there at the outset in the homes  and on the minds of the people  who can translate your message into sales.

Sales begin here, too, because more and more manufacturers are discovering the test-marketability of this Northeastern New York and Western New England audience. The thousands of engineers, skilled workers, farmers and their families who live here represent a wide cross section of preferences and tastes. And, the metropolitan, suburban and rural nature of this market further gives you an excellent sampling of modern America's living habits. But, what really makes sales begin here is that WRGB is the number 1 voice and picture in this area. Let WRGB place your message where sales begin. Contact your NBC Spot Sales representative.

WRGB
CHANNEL
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY **6**

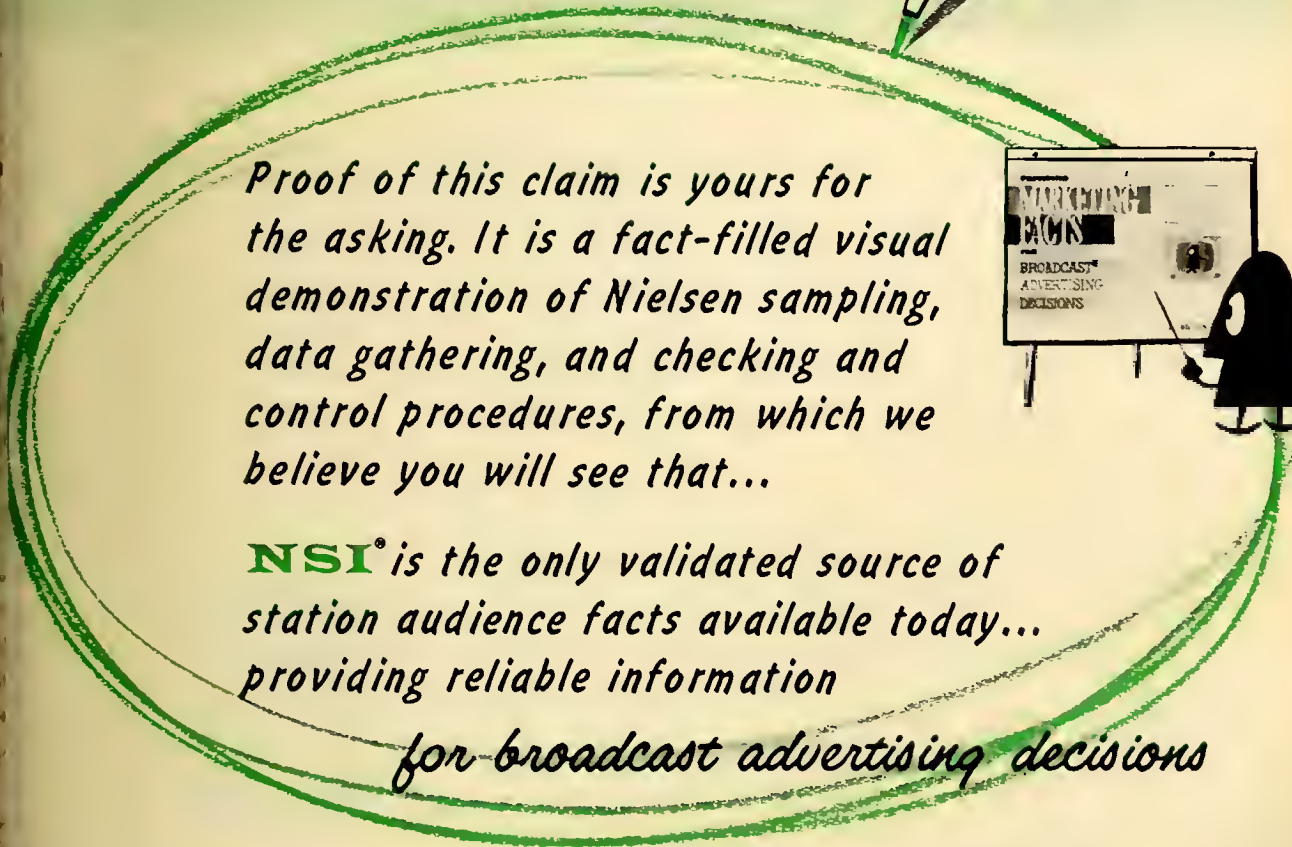


CLAIM

*Nielsen Station Index
is your best source
of station audience facts*



PROOF



*Proof of this claim is yours for
the asking. It is a fact-filled visual
demonstration of Nielsen sampling,
data gathering, and checking and
control procedures, from which we
believe you will see that...*

NSI[®] is the only validated source of
station audience facts available today...
providing reliable information

for broadcast advertising decisions



Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

FOR ALL THE FACTS

CALL...WIRE...OR WRITE TODAY

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MURray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAVenport 5-0021

How can fm become more commercial?

R. David Kimble, account executive,
Grey Advertising, New York

If a new "selective" magazine with a circulation greater than the *Reader's Digest* (and most of it in the higher income, educational and occupational levels) were to hit the



Consistency from market to market in fm programing and research

media market place tomorrow, its space reps would have to beat off the buyers with diamond-studded clubs.

Yet fm radio with over 15 million sets—a 44% penetration in 16 metropolitan markets where its audience is 97% adult, 37% college graduates, 40% earning over \$7,500, 77% in the upper occupational levels and over half of them accessible through fm within a single day—this "fine market" medium has to ask itself "how can it become more commercial!"

Judging from the lengthening list of national clients—including, incidentally, such other "selective" media as *McCall's*, *Reader's Digest* and *Time*—fm is on the road, at least, to becoming more and more commercially usable.

One byword, applied to two major areas of fm operation, will smooth the commercial road ahead considerably. The byword: *consistency*.

National advertisers seldom buy a single market, except on a test basis and even then the test results have to be reasonably applicable to other markets. Diverse market-to-market fm programing and research do more to discourage the use of fm by national advertisers than all competitive media claims combined.

Consistency in fm programing, of course, does not necessitate identical use, does not necessitate identical libraries across the country. Consistency to the advertiser is

the selective market delivered. Frequency modulation is, in itself, only a technical means of sound transmission; what goes out on the signal determines the quality audience the advertiser can reach. And while that signal may program basically classical music, it may also include progressive jazz, discussion programs or modern drama—depending upon the particular characteristics of the station's market.

One standard of strict consistency in this area will help: the criteria for commercial continuity acceptance. The conduct of an fm campaign becomes somewhat difficult when ten different commercials have to be tailored individually for 10 different fm stations.

Consistency in fm research is just now becoming commercially usable. The National Association of FM Broadcasters compilation (source of the 16-market figures quoted above) is a long step in the right direction. And major regional studies such as those conducted by the Heritage Stations on the West Coast and the QXR Network in the East serve their purpose well for regional campaigns.

Yet to come, however, is a consistency in even the most rudimentary quantitative research on a full national market-by-market basis. And because the "who" in a selective medium is of paramount importance, consistent qualitative fm research must go hand-in-hand with the quantitative findings.

Given national consistency in the selective audience delivered, and in the documentation for that audience, there is no reason why fm cannot become more and more consistently commercial—and soon!

John Hartigan, secretary, FM Broadcasting System, Inc., Chicago

As is the case with all media, there are several ways to help make fm more commercial. However, I believe the foremost need today is authoritative research.

In order for fm to be considered more often and more seriously by more national advertisers, the medium must be able to come forth with ratings and audience composition data. A timebuyer's first reaction to an fm presentation is this: he believes it's a practical and sound medium for many of the accounts on which he buys, but he must be able to justify to his client any fm recommendation on the basis of cost-per-1,000 and audience composition.

True, such surveys are extremely costly. But the fm stations, and there are a growing number of them programming to listeners, must realize that such an investment is necessary. In the long run, this investment will more than pay for itself.

The buyer expects from fm the same thing he does from any other product: some type of guarantee for his purchase. Surveys would be fm guarantee to the advertiser and to the agency that each is receiving what he is buying: the number and classification of listeners he expects for his investment.

These research facilities must be made available to the advertiser before fm can be recognized as a major medium. Primarily, as a result of such authoritative research, fm can be as commercial as the other ad



Medium must come forth with ratings, audience composition data

media. It seems that most of the stations, themselves, are to a great extent responsible for the lack of ratings studies.

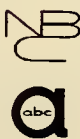
Fm stations must be affirmative in soliciting surveys and in selling the advertiser the idea that they are competitive, in terms of cost-per-1,000, with any other medium (although, as

(Please turn to page 48)



Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M.



news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.

Represented by



WJAR-TV

CHANNEL 10,
PROVIDENCE, R. I.

KRON is TV in SF



San Franciscans are sold on KRON-TV

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
• CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •



SPONSOR ASKS

(Continued from page 46)

of today, fm stations do not have the vast media of some other media. The quality in some cases compensates for quantity because fm's audience is selective and therefore more attentive.

When surveys are made available to the advertiser, I believe that the cost-per-1,000 will not only be extremely low but that also fm will have an extremely large adult audience. With surveys, an advertiser will know hour-by-hour when the audience is male, female or the family unit as a total. Knowing these facts, the advertiser will be more interested in fm and its selling potential.

Partial recognition as a major medium has been accomplished by the fm industry. But, like a newborn baby, it has had to be nursed along cautiously and given careful and meticulous guidance. Under the auspices of the National Association of FM Broadcasters and other organizations, fm has made the listening public aware of the medium's unique listening advantages.

As of the first of this year, more than 15 million fm sets had been sold in the U. S., and in the first six months of this year fm sales more than doubled the number sold during the same period in 1959. It'll be only a few years until half of all the cars in this country will be fm-equipped.

Thus, as a result of having made the public aware of fm's static-free advantages and broad program patterns, the fm industry has encouraged the advertiser to a new realization of fm's power as a selling tool to the public.

Today fm is on the brink of becoming recognized as an influential medium by national advertisers. With public awareness and appreciation growing by leaps and bounds, it remains only for fm stations to show the advertisers and agencies who is listening, where, when and what numbers, in order for fm to become a major commercial medium.

Fred Rabel, pres., National Assn. of FM Broadcasters, owner, KITT, San Diego

As NAFMB and all fm stations have ascertained by research, the fm audience is above the average audience in education and in income. Therefore the fm listener is a logical

(Please turn to page 50)

IN STEUBENVILLE-WHEELING



YOUR
PRODUCT'S
BEST
FRIEND
IS

The FRIENDLY Group's

WSTV-TV

A SHOPPER TOPPER STATION



IN STEUBENVILLE:
John J. Laux—AT 2-6265
IN NEW YORK:
Lee Gaynor—OXford 7-0306
Represented Nationally:
Avery-Knodel, Inc.

Want increased sales in the highly industrialized, heavily populated Upper Ohio Valley? Then count on WSTV-TV, the "Valley's Habit Station." You can count on profitable sales results when you use this lowest cost Television bridge to a Booming 5 BILLION DOLLAR MARKET. More TV homes than our competition. Lowest cost per thousand. Exclusive registered "Shopper Topper"® merchandising service. The best of CBS and ABC programs. We are a "make things happen" station. Let WSTV-TV increase the sale of your product in this rich valley.

Member The FRIENDLY Group



John J. Laux, Exec. Vice-President

WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT 2-6265
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R

CHATTANOOGA, TENNESSEE

WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

SPONSOR ASKS

(Continued from page 48)

prospect for luxury goods and services as he has more leisure time to enjoy them.

The primary sales problem is to convert advertisers of such products and services who are now using other media and have never used radio to discover this ready-made, select list of prospects for what they have to offer. This is a difficult sales job in that it upsets the advertising practices

of many years standing for these firms.

If we take SPONSOR's question to mean "How can more revenue be derived for the fm station?" this can be done, of course, by improving the product (programming) to such an extent that the very limitation of number of commercials is worth far more money to an advertiser on a cost-per-1,000 basis than in am radio.

We at KITT think this concept must be sold: Just as an advertiser will pay a higher cost-per-1,000 rate

for tv advertising than he will for radio because of its greater effectiveness, he should be willing to pay the higher cost-per-1,000 rate for the fm audience because there is no way to get coverage on teenagers or others not in a position to buy.

At KITT, we revised our entire approach when we became the first fm station in the country to appear in the regular Metropolitan Area Pulse along with the am stations. This means while we still have the numerically small "opinion making" audience that we had previously developed, we are now reaching a broader base of the mass audience. This has come about through introduction of lower cost table model fm receivers. Much to our surprise, the mass audience apparently likes fm as well as the class audience does!

We now find we can advertise products and services that we would formerly have put on the air.



Enlarge program appeal but still keep select audience

though of course we maintain the same standards of good taste in their presentation. We actually have an advertising dentist and a surplus store, but the commercials are handled very carefully. This broader base will mean a wider number of prospective advertisers for any station which widens its audience in such fashion.

This same Pulse survey shows that KITT has a large out-of-home audience, not during in-car traffic periods but during business hours. This reflected the approximately 12,000 doctors' offices and stores that tune to our main channel. Picture a doctor's office with 15 or 20 patients waiting and you have a captive audience. Count, if you can, the untold numbers of people entering a store during a normal business day who hear the commercial messages. This has led to new classifications of advertisers, such as office supply firms.

These are just a few of the developments taking place which will lead to making fm more commercial. ♦

Now you can listen and compare before you buy the rich Syracuse N.Y. market



tune in by telephone

Get the proof of WFBL leadership! Make a personal survey of station programming in Syracuse—by telephone. Call WFBL collect at any time of day or night to hear the live broadcast of the moment by any or all stations. We think you'll agree with local listeners and advertisers; the most enjoyable good music, the best news reporting in Central New York is heard on WFBL. It delivers the audience you want to sell. Listen, compare. Prove it to yourself. Phone HOward 3-8631 collect. Ask for Sponsor Listening Service.

WFBL radio
5000 WATTS DAY AND NIGHT
FIRST IN CENTRAL NEW YORK
REPRESENTED NATIONALLY BY GEORGE P. HOLLINGBERRY CO.



*“Don’t blame me if you’re all sold out!
I told you to double production before
we started the schedule on*

WING in DAYTON”

We’d like to create this problem for you in Dayton! We do it with ratings like these:

Nielsen	[FIRST in 185 of 240 quarter hours Monday through Friday, 6 A.M. to 6 P.M.
August, 1960	
Pulse	[FIRST in 210 of 240 quarter hours Monday through Friday, 6 A.M. to 6 P.M.
July, 1960	
Hooper Index	[FIRST place with 30.1 Share Mon- day through Friday, 7 A.M. to 6 P.M.
July-Aug., 1960	

robert e. eastman & co., inc.



national representative

TIMEBUYERS...

write a caption for this picture and win \$25 CASH! Deadline October 2. Winning caption will appear in October 17 issue. Give your entry to your East/Man, or mail to General Manager Dale Moudy, WING, Talbott Tower, Dayton 2, Ohio.

*This month’s Caption Winner:
Edward C. Jones, Barlow Agency
in Syracuse, N. Y.*



AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.



"South Bend's Your Best Bet!"

Young man — put the odds in your favor by picking the South Bend market. This Metro Area alone has a household income of \$7553, highest in Indiana! Include the other 14 counties of the South Bend market, and it parleys into \$1.7 billion in buying power. South Bend's a winner, going away.

And here's how to pick the daily double. Let WSBT-TV carry your product colors. This station has the inside track into the market's TV homes . . . year after year gets over 45% share of sets in use . . . currently carries 35 of the top 50 locally-favored programs. Top-rated CBS shows and popular local programs keep WSBT-TV in the winner's circle!

Want the latest scoop? Call your Raymer man. He'll trot over.

WSBT-TV

SOUTH BEND, INDIANA

Channel 22



ONE OF CBS' HIGHEST-RATED STATIONS

Ask Paul H. Raymer, National Representative.

RADIO'S IDEA BATTLE

(Continued from page 36)

and You, Shirley Eder for Dear Shirley's advice on social and emotional problems, and many others.

According to Goodman, the fast-moving changes in radio programming by stations should mean a big market for longer (perhaps five minute) syndicated programs in 1962.

Meanwhile, CBS owned and operated stations have put together their own featurettes, under the title *Dimension*. *Dimension* programs run one to three minutes, and include such series as *Dorothy Kilgallen Introduces You to People You'd Like to Know*, *Bennet Cerf Tells His Favorite Stories*, *The Wonderful World of the Teens* (famous names give teen-age experiences), *American Portrait* (Raymond Massey narrates a moment of greatness from the lives of American patriots), *This is My Profession* (leaders in important fields tell what they think of their life's work).

CBS o&o's are using approximately three of these Featurettes per hour of local programming.

Still another category of all-time programs which is gaining rapidly are "special audience" features. Stations are devoting more and more hours to coverage of events and news which interest thousands of loyal fans but which are largely neglected by other media.

A prime example of this is the attention devoted to the sports car field by WFIL, Philadelphia, and other stations. WFIL broadcasts direct reports of sports car activities, races, rallies, and news from such distant points as Vineland, N. J., Watkins Glen, N. Y., Limerock, Conn., Sebring, Fla., for Philadelphia small car enthusiasts.

Other "special audience" programs on many stations cover boating, fishing, camera, hunting, and similar activities.

All in all, the range of radio's new creative programming seems only limited by the imagination and inventiveness of station management, and there is no sign that they are being limited in any way.

In fact, radio's creative revolution is erupting in every phase of radio program — music, talk, community service, news, editorializing, as this SPONSOR series will show.

ity Miles Standish, brave captain of men, but no wooer of women, sent young John Alden to Priscilla to propose marriage for him. Priscilla, I know, ignored the message and fell for the messenger. Which just goes to show . . . even a message can backfire when you don't use the right messenger. In St. Louis, Milwaukee or Dallas, when there's a job to be done, let the Balaban Stations do it. Balaban gets your message through, aiming it straight to the consumer with lively, modern programming, interesting well-liked personalities and superior selling. With Balaban, the word about your products or service gets through and sells . . . consistently. No wonder Balaban Stations are—couriers par excellence!



SPEAK FOR YOURSELF, JOHN

THE BALABAN STATIONS in tempo with the times • John F. Box, Jr., Managing Director
WLL-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS

Sold Nationally by Robert E. Eastman & Co., Inc.

Sold Nationally by the Katz Agency

RADIO RESULTS

FACTORY OUTLETS

SPONSOR: Joyce Bedding Co.

AGENCY: Direct

Capsule case history: "How long has this been going on?" was the reaction to a recent radio campaign on WNDU, South Bend, by Martin Seuss, manager of the local outlet of the Joyce Bedding Co., a regional factory sales outlet in this area. The Joyce Co. had been using only newspaper ads for its special sales until a salesman from WNDU convinced Seuss to try radio just as an experiment. The manager placed half of his budget with the station using 55 one-minute on-the-spot interview type commercials on ROS for a four-day period. The remainder went into ad space in the local South Bend newspaper. During the promotion, he had all his clerks check where each customer had heard of the sale, to make sure of the source. A compilation of the reports at the end of the sale period showed that 70% of the customers came because of the WNDU advertising, and showed that radio's cost was favorable in these special campaigns. Consequently, Seuss has decided to use radio in all his future promotions.

WNDU, South Bend

Announcements

AUTO SUPPLIES

SPONSOR: Goodyear Stores of Newport News, Hampton, Va.

AGENCY: Direct

Capsule case history: Good Year Stores of Newport News and Hampton, Va., have used WVEC for the past eight years with consistently good results. The advertiser seeks an automobile-owner audience, and tries to minimize waste circulation. It has found that WVEC, through its adult programming, delivers a market that wants to keep its automobile in good condition and has the money to buy quality tires. The Good-year outlets in the area, managed by Otis Johnson, recently had a special campaign, an over-all promotion that was advertised as Goodyear's "Carnival of Values." Johnson reported at the end of the campaign that it was one of the Group's most successful because of the advertising placed on WVEC. It attracted auto owners from the entire area covered by the station and produced a store volume that was unprecedented. "These kind of results, year in and year out," he said, "we attribute to WVEC's quality programming that reaches a 'money' audience interested in our line."

WVEC, Hampton, Newport News, Va.

Announcements

AUTOMOBILES

SPONSOR: Costello-Kunze Ford

AGENCY: Wm. F. Geisz, A

Capsule case history: Costello-Kunze Ford has become St. Louis' leading Ford dealer with this advertising formula. Weathercasts every half hour, day and night. 52 weeks a year, on WIL, St. Louis. The dealer placed its entire budget, about \$100,000 per year, with the station, and sales tripled in the first 16 months alone. Previous advertising most of it in newspapers, had been ineffective and it was not until the dealer and its advertising agency, Wm. F. Geisz, switched the total budget to WIL that it produced results. In a 10-month period, it moved from a relatively obscure position in St. Louis' Ford Dealer's organization to No. 1 in the area. Special campaigns have also helped, such as Cavalcade Parade of 100 cars promotion in which W covered graphically the arrival of the cars from the Missouri state line to the showrooms. But both dealer and ad agency feel that their saturation concept has been the major factor in making it the leader in a market the size of St. Louis.

WIL, St. Louis

Weather

DAIRY PRODUCTS

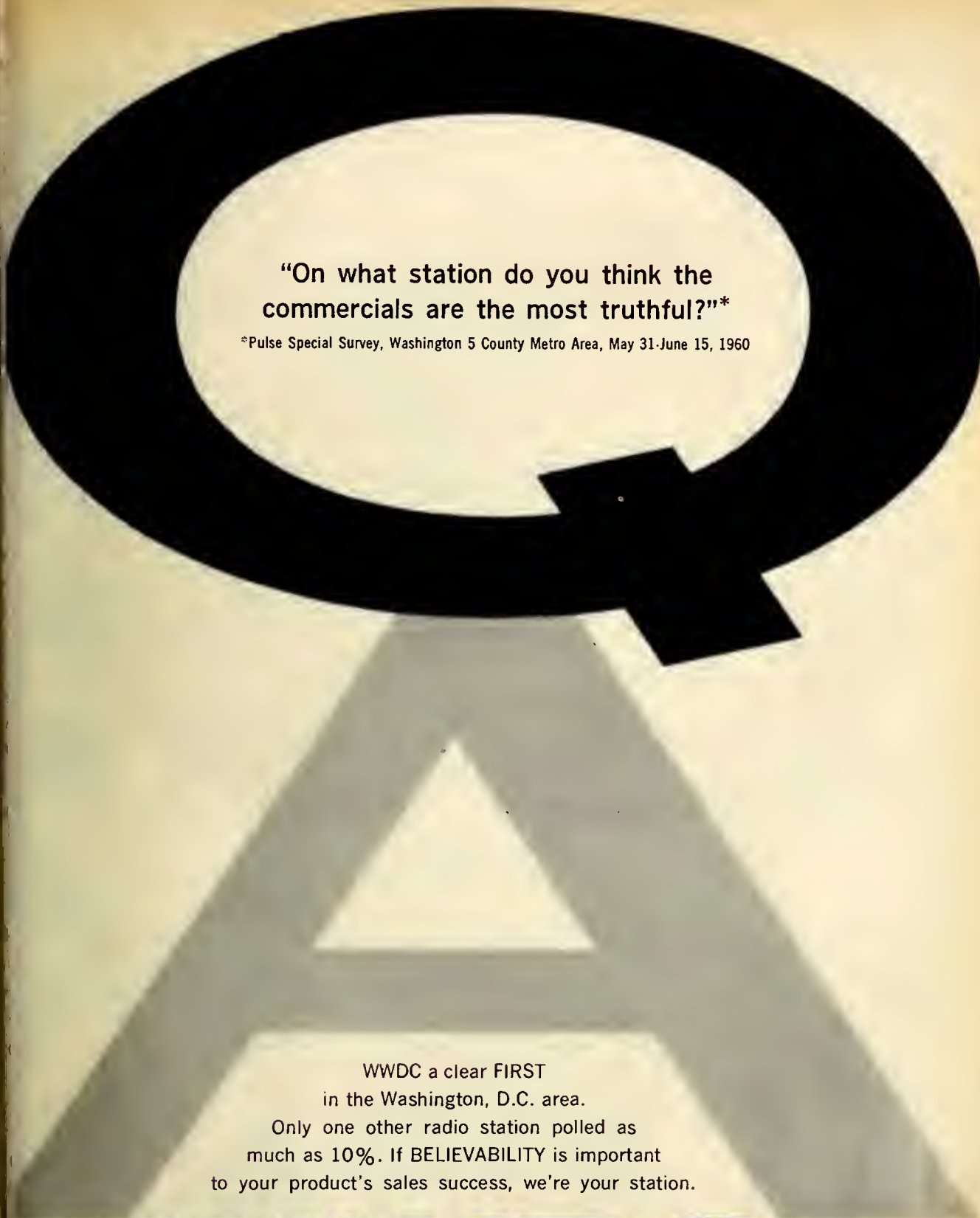
SPONSOR: Weldon Farm Producers, Inc.

AGENCY: D

Capsule case history: Recently Weldon Farm Producers, Inc., was able to measure results of print and radio campaigns, and radio was the most effective. Campaign was special two-week promotion for Alba nonfat milk, and since the newspaper advertising featured a coupon, it was assumed that print would outdraw. Newspaper advertising, in one New York's leading morning papers, brought 7,522 responses. Radio schedule, on Dr. Carlton Fredericks' *Life Should Be Fun* program on WOR, New York, brought 8,000 responses when the advertiser had to cancel the promotion at that point because it was unable to handle the volume. Had it continued, the radio schedule would undoubtedly have pulled several thousand more, based on the daily response to each announcement. The advertiser carefully studied the results of the campaign. Placements in print and radio were comparable, in cost and exposure, and proved to Weldon that broadcast was the better medium for advertising.

WOR, New York

Announcements



**"On what station do you think the
commercials are the most truthful?"***

*Pulse Special Survey, Washington 5 County Metro Area, May 31-June 15, 1960

WWDC a clear **FIRST**
in the Washington, D.C. area.

Only one other radio station polled as
much as 10%. If **BELIEVABILITY** is important
to your product's sales success, we're your station.

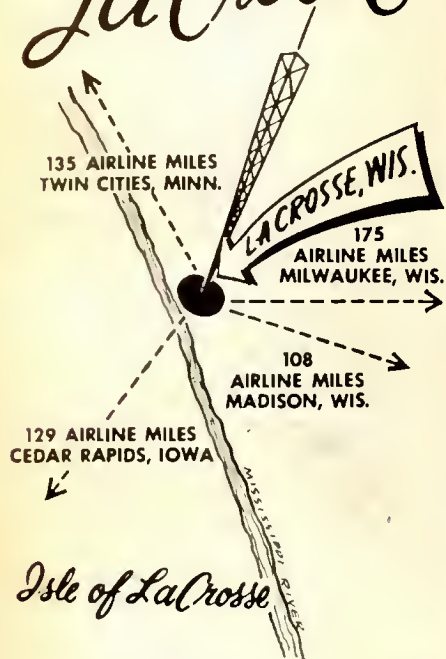
WWDC *Radio Washington*

REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

For full details on radio leadership, write WWDC or ask your Blair man for a copy of WWDC's new "Profile of Preference."

And in growing Jacksonville, Fla.—it's WWDC-owned WMBR

WHY BUY *LaCrosse*



WKBT Provides the Only Consistently-Dependable Signal for an Isolated Market of 160,000 Wisconsin, Minnesota and Iowa TV Homes (CBS Research). Obviously, it would Take Two or Three Times as Many TV Homes in a Multi-Station Market to Deliver a Comparable Audience.

ABC CBS NBC

WKBT

LA CROSSE
WISCONSIN

250,000 WATTS

Represented by:
H-R TELEVISION, INC.
Harry Hyett, Minneapolis

Channel
8

FM GUIDES

(Continued from page 37)

Chicago area, are sprinkled throughout the good-looking WFMT brochure, while the covers are given over to the reproduction of artwork.

WSWM, in Lansing, Michigan, publishes a booklet which devotes a good portion of space as a guide to the arts. Readers are told where and when art exhibits are scheduled. Summer theaters are also included in the listings while the back section of the pamphlet entitled "The Mailbox" is set aside for letters from listeners.

The influx of fm booklets is heartily applauded by fm station reps who consider them valuable selling implements. Joel B. Fairfax, v.p. and director of sales of Fine Music Hi-Fi Broadcasters, told SPONSOR that the booklets were "very important to the general operation and promotion of fm stations. As a selling aid, the booklet's value is enhanced when increased subscriptions point out a growing fm audience, he said. (Wilmington, Delaware station WJBR, last year, printed 4,600 booklets a month—this year, printing was stepped up to meet the demand for 6,200 booklets a month.)

In addition to utilizing the subscription figures, plus newsstand sales figures, to arrive at a total fm audience figure, the booklets serve as a "very strong tie between the listener and the station," declared Fairfax. The booklet's value is also bolstered through its use as a "merchandising implement" for the advertiser. An advertiser will, in many instances, get a free ad in the booklet, gratis, when he buys fm station time, said Fairfax.

The advertiser-merchandising tie-in was also mentioned as important by Donald L. Wilks, account executive of Good Music Broadcasters, who told SPONSOR that "buyers now ask for the booklets." The fm station rep man, who labeled the fm booklets as "good sales tools," revealed that more and more fm stations are coming out with attractive, informative booklets.

Among the other fm station reps who emphasized the value and growing need of the brochures is Walker-Rawalt, whose v.p. Otis Rawalt said the booklets "offer proof that millions of listeners look for and find the kind of entertainment that is the new dimension in radio."

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

"LIB"

it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

total Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE
NEGRO MARKET IN GREATER NEW YORK

the way station
to the
central
south

Way ahead with the news,
WLAC-TV won 4 out of 5
recent top news awards.



A
"Metropolitan"
Personality

Adept at attracting and holding the attention of those people who prefer the extraordinary: a "Metropolitan" personality—just like each of our widely recognized properties in the Television, Radio and Outdoor media.

METROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York



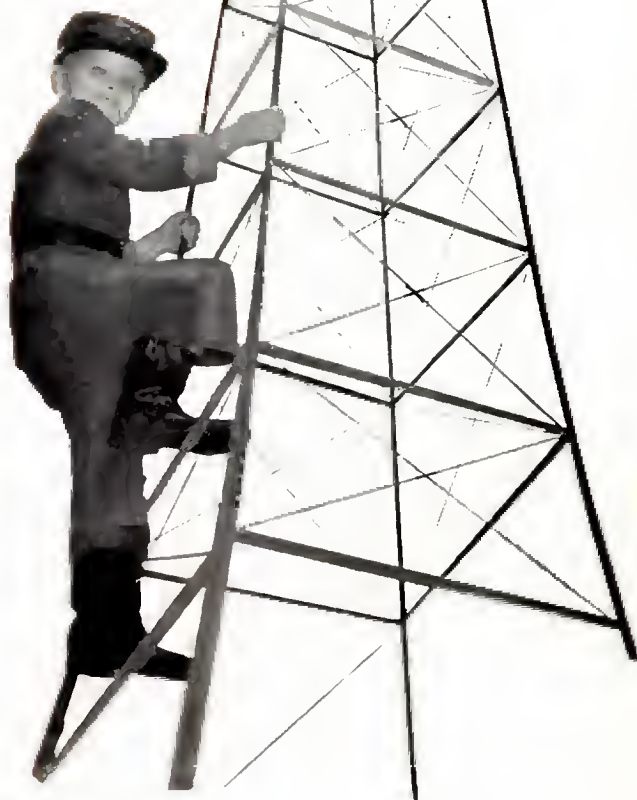
TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KQVR-TV, Sacramento-Stockton/Calif.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland

WeeReBeL says:

"I'll climb a

BRAND NEW TOWER

**to bring WRBL-TV
more coverage!"**



WRBL-TV will soon beam to its prime Southeastern market from a new tower more than twice its current height above average terrain. At the same time WRBL-TV will switch from channel 4 to channel 3*. The combination of the new tower and new channel will boost WRBL-TV's total Grade B audience to more than 193,895 television homes in 55 counties of Georgia and Alabama! And when you consider that the Columbus Metropolitan Area *alone* is Georgia's second largest market with the highest per family income in the state, it's easy to see why Columbus and WRBL-TV are "sound buys" in the marketing plans of more and more top companies!

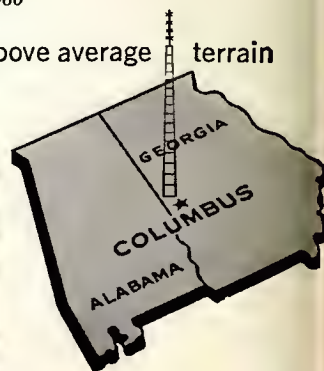
Call Hollingbery for choice availabilities.

**Target date is September 15, 1960*

1293' above average terrain

WRBL-TV COLUMBUS, GEORGIA
Channel..

3



Represented by George P. Hollingbery Company

WASHINGTON WEEK

9 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

The FCC shows no sign of relaxing its "tough" attitude.

Latest portent is Commission refusal of "stays of execution" with respect to Boston channel 5 and Miami channel 10.

WHDH, Inc., had asked that the FCC hold off on new hearings on which of four original applicants will get the Boston channel, pending conclusion of legal action on their appeal. Public Service TV, National Airlines subsidiary currently operating WPST-TV on Miami channel 10, also asked a delay pending outcome of its appeal directly to the courts.

WHDH will be permitted to join the new contest against the competitors it defeated in the first instance, though with comparative demerits for alleged improper approaches to commissioners. But Public Service and two competitors were disqualified outright under the FCC decision, with the channel being awarded by default to L. B. Wilson.

Besides refusing to hold off until conclusion of the appeal process, the FCC gave L. B. Wilson a green light to start building its station, though it will not be able to begin telecasting without further permission.

Broadcasters will also be living in a goldfish bowl as a result of last year's loosening of the political equal time Sec. 315, and this year's suspension of the section with respect to candidates for president and vice president.

The FCC fires questionnaires all around. Previously a set of questions was directed to stations, and now the networks have their own. This amounts to advance notice that the Commission isn't fooling.

Meanwhile, the Senate Commerce subcommittee under Yarborough (D., Tex.) also waits on the sidelines. The subcommittee waited until the final minutes of the Congressional session to ask for an extra \$150,000 to permit widespread monitoring of radio and tv stations for political fairness, but opponents delayed successfully so that the appropriation was lost.

Yarborough, now forced to be content with the original \$35,000 provided for his group, appeared undaunted. He merely appealed to the public to do the monitoring. He made it clear his group will follow up any complaint submitted.

The FCC did pass, at least for the time being, the appeal of the American Federation of Musicians for more local, live programming: this would, of course, give employment to more musicians.

AFM tried to intervene in the license renewal case of WHIL, Medford, Mass., already in trouble on payola grounds.

WHIL was, however, only in trouble because of the exceedingly strict FCC interpretation of the sponsorship identification Sec. 317. When Congress passed a bill returning that situation to normal, WHIL was in the clear. And the Commission refused to consider local programming in connection with the license renewal.

AFM was told that the question of local live programming will be considered when the Commission gets around to revision of license application forms, and the WHIL license was renewed without quibble.

The Commission meanwhile does have another shoe to drop with respect to programming standards. The policy statement already issued dealt with the problem only in general terms. More specific guideposts will undoubtedly be issued from time to time, following conferences with the industry.

FILM-SCOPE

19 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Kellogg (Burnett) will probably go to Screen Gems and Hanna-Barbera for its third national spot series starting in January.

When Kellogg and UPA reached their impasse over Mr. Magoo, the sponsor found itself with September national spot time but no show.

Kellogg will extend Woody Woodpecker in these markets until Yogi Bear is ready in 1961; the new show is an offshoot of **Huckleberry Hound**, elevating the Yogi character to star status in its own show.

Kellogg's promotion-from-within of a cartoon character demonstrates its philosophy of using only controlled cartoon figures in its shows, for it was this question of advertising control that led to the cancellation of UPA's contract for Mr. Magoo before it started. (See FILM-SCOPE, 12 September.)

New light comes from Chicago on the story of who-jilted-whom in the Kellogg-UPA romance: to the version of the tale that UPA's Saperstein did the walking out, a Burnett executive added the comment, "No, that's not quite the way it happened."

Studebaker Lark (D'Arcy) will make a seven-fold increase in its syndication market list via its 120 market buy of Filmway's Wilbur & Mr. Ed.

The agency is now clearing early evening national spot time.

Studebaker's recent syndication buys were ITC's Four Just Men in eight markets and Ziv-UA's Tombstone Territory in 10.

Flamingo is crying all the way to the bank with \$700,000 in re-run orders following Kellogg's failure to renew Superman.

The show now switches from national spot to straight syndication.

Silvercup Bread will sponsor the show in New York, Chicago, and Detroit.

(For more sales details, see FILM WRAP-UP, p. 70.)

Official Films is riding the wave which it created: the five-minute show.

Almanac and Greatest Headlines of the Century are Official's first two entries in the five-minute economy program category.

Next on the Official agenda is **Sportfolio**—this time a one-minute show.

CBS Films has made an unusual deal with the Australian Broadcasting Commission on news and public affairs programming.

The ABC's six stations signed for a minimum of 60% of CBS TV's news and public affairs programming in 1960-61.

This means they'll be taking practically everything of international scope produced in the news and public affairs areas by CBS TV, including **CBS Reports** and **Eyewitness to History**.

Look for greater autonomy by CNP from parent NBC as a likely consequence of the election of Alfred R. Stern as board chairman.

Stern is also v.p. of NBC's merchandising, licensing, and theatrical investment enterprises.

Wolper-Sterling is reading four more documentary specials to follow the national spot pattern of Race for Space.

They are: *Race for Survival*, *Hollywood and the Movies*, *American Woman in the 20th Century*, and *Race for Space—Part II*.

David Wolper will produce and **Sterling Television will distribute** the four specials—which are aimed at either network or syndication sale.

But the lesson of Wolper's first entry, *Race for Space*, is that the networks won't accept outside packages and hence it's usually necessary to go into national spot or syndication with them.

Kellogg's will play off fifth runs of some of its animated shows when it upgrades them from national spot to network this fall.

Here's how this oddity came about: the advertiser took about four runs of *Huckleberry Hound* and other shows on its national spot schedules, and this season it will take additional plays of the same cartoons in *Alla Kazam*, Saturday mornings at 11 a.m. on CBS TV.

The new show will have a live host, who'll do transitions between various cartoon characters.

Westinghouse is preparing three new religious film shows for its own stations.

The first is *Face of the World*, said to be the first travelog in this category, a 13-week series visiting Jesuit Missions.

The series is committed to at least "B" class time scheduling.

Auto dealers and accessories are spending almost twice as much today in new Ziv-UA shows as three years ago.

Dealers of the following brands are in Ziv-UA shows in eight to 13 markets: **Rambler, Ford, Studebaker, Dodge, Chevrolet, and Buick.**

Incidentally, there were seven additional Ziv-UA salesmen just appointed, raising its domestic force to an all-time high of 153 men. (For latest appointments and promotions, see *FILM WRAP-UP*, p. 72.)

Playboy Penthouse, which goes into its second season this month, is the only nationally syndicated show out of Chicago in the variety category.

Last year the show made 19 station sales, and it now has a distributor for the first time: **Official Films.**

Video tape is easing stations' panic periods from 5 to 6:30 p.m. when live commercials of all types are packed together inside short segments.

Tape is also getting rid of the stand-up spieler whose stereotyped deliveries were the earliest answer to panic period problems.

Now, according to Ampex's Russ Baker, thanks to tape, stations can shoot commercials as elaborate or as detailed as necessary and play them back without the old pressure.

Transfilm-Caravel and Klaeger were talking merger this week.

The motive: the belief that sheer bigness is becoming an increasingly important factor for survival and success in commercials production.

SPONSOR HEARS

19 SEPTEMBER 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

Don't be surprised if the new ad manager of a soft goods account which just announced a change of agencies finds himself soon with no choice but to resign.

The head of the former agency has meantime found a sympathetic ear in the account's chairman, who's now trying to find out how much of the switch had to do with an old personal grudge.

NBC TV's backlash at John Crosby to his boss is a reminder that in broadcasting the feuds with critics have been very rare and far between.

Perhaps the earliest one was between Jerry Wald, then a radio columnist on the whilom N.Y. Graphic, and the hierarchy of NBC.

Never before have the daytime sales divisions of the tv networks been so guarded about discussing the business on tap.

Explanation from one of their sales managers: "Nowadays nothing's set until a signed order is in the house. If a verbal okay gets out, the competition is bound to rush in and offer a better deal."

An edge that ABC TV contends it holds over the competition in clearing time in the two-station markets:

It has no inflexible rule about preempting a live show with a film show.

A fairly good sign that an electric shaver account is in jeopardy because of a change in controlling factors:

Some of the people on the account have been inquiring around for openings.

As a sales executive for one of the tv networks sees it, the world of tv advertising is indeed a very small one.

He claims he can reach 90% of potential billings with but 30 telephone calls.

Comment on this from a Madison Avenue agencyman: "That's your new generation of network salesmen. You know their telephone voices but you rarely face them across your desk to dig out information that might be generally useful."

The deputy media director for an upper-rung New York agency, after top management intervention, is now able to function with the proper respect and authority.

Seems his immediate superior, who spends a lot of time away from home base, had been telling the deputy's associates not to pay any attention to his edicts.

ABC TV's Ollie Treyz now has three themes that he likes to expatiate on when he encounters agency people on his post-prandial peregrinations.

They are these: (1) each network should have a personality; (2) a network should please a large minority; (3) the networks should counter-program to one another.

On The Gulf Coast

THE BIG ONE



Takes the *Measure*

WKRQ-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager*

NEWS & IDEA WRAP-UP

WITH THE GREATEST OF EASE these two Virginia water skiers participated in 'do-it-yourself' water ski show telecast by WVEC-TV (Norfolk-Hampton, Va.). Over 35,000 turned out to watch local talent in an hour and a half of aquabatics, water ballets, other water activities



STATE FAIR QUEEN, Joan Lee Anderson, was selected over 20 finalists to reign over N.Y. State's 114th Annual Industrial and Agricultural Exposition in Syracuse. Congratulating her are WGR, Buffalo (who conducted contest) personalities (l-r) Dan Neaverth, William P. Dix, Jr.



ADVERTISERS

Knemark (MW&S) getting set to break out its largest Esquire-Shoe Polish advertising push yet to introduce its newest product, Rose-odor boot polish.

Already tapped is co-sponsorship to two CBS TV shows: *Witness* and *Face the Nation*.

Spot tv, in choice areas, and spot radio in the top 15 markets, will bolster the campaign.

Strictly personnel: H. Bruce Buckner, appointed brand manager, Dow Chemical Co.—new product—Handi-Wrap. He's from P&G, Cincinnati . . . Theo. Hamm Brewing Co., St. Paul, new appointees: Joseph Sullivan, ad supervisor, St. Paul division; Clarence O'Brien, ad supervisor, Eastern-Western division; and Philip Hummel, point-of-sale manager.

Campaigns: Westinghouse to



PREVIEW OF TROPHIES which Sinclair Refining Co. will award to outstanding linemen and back of American Football League each week is shared by Edward Steiniger (l), pres. Sinclair, Harry Wismer, pres. N.Y. Titans. Games will be telecast exclusively by ABC TV

pend some \$250,000 in the Philadelphia area to push its tv and stereo-fidelity products. Some of the money will be spent on tv and am and fm radio . . . Pillsbury celebrating its 10th anniversary with the largest promotion in company history. Heavy concentration on 31 tv shows during the September and October campaign.

Strictly personnel: William B. Fors named advertising director, The Electric Autolite Co. He comes from Bissell Inc. where he was advertising director

AGENCIES

The 4A's broadcast media committee has put together for distribution a set of suggestions that it thinks will help spot tv and spot radio.

The highpoints of these suggestions:

- Develop standardized coverage

measurements and market information and adopt industry-approved audience reporting services.

- Think about consulting with impartial, industry-sponsored organizations before undertaking costly studies and thereby get better acceptance.

- Use a central source (like the one suggested by the SRA) for servicing agencies with data on competitive products.

- Use standardized availability forms, ratecards and revised rate information.

- To avoid delay in getting payment stations getting information about schedule changes, preemptions and whatnot to the agency as quickly as possible.

- Reps try to advise re the acceptance of an order on the same day it's issued.

- Co-operate with NAB's code committees.

- Adopt the standard forms for both manual and machine billing, similar to the form developed under

the auspices of SPONSOR and the Advertising Agency Financial Management Group of the N. Y. Credit Men's Association.

- Let it be known what the station's limit is on the number of commercials allowable within certain program segments.

- Clearly define on ratecards what kinds of advertising is entitled to the "local" rate and also the national rate.

(See 19 September SPONSOR for analysis of these suggestions as viewed from the buyers' side.)

When Norman, Craig & Kummel celebrates its 20th anniversary 1 October, it will announce, formally, to its employees, a new bonus plan.

The beneficence: personnel will get a special year-end bonus, graded up to four weeks' extra salary. Executive employees are not included in this plan: they will, instead, receive separate similar bonuses. NC&K bills \$35 million annually.

LONG-STEMMED BEAUTY is Jean Robinson, chosen out of 2,000 entrants at Palisades Park as 'Miss WNBC-TV' (N.Y.). Wearing trappings of newly won title she proudly poses with WNBC, WNBC-TV g.m. Wm. Davidson



BACK-TO-SCHOOL campaign pushed by KDKA, Pittsburgh, to encourage high school students to get their diplomas, merits John Farinelli award for outstanding essay at dinner climaxing campaign. Presenting award: WBC's president Donald McGannon. At mike: sta. program manager Dominic Quinn

PREVIEW PARTY for its post-'48 feature films series beginning today, was staged by WNTA-TV (N.Y.). Among advertiser, agency guests (l-r): Don Quinn, v.p., NTA Spot Sales; Dick Page, media mgr., Hshld. Prdcts. Div., Colgate-Palmolive, and wife; Jim Luce, a.e. JWT; Anne Wright, assoc. media dir. JWT; Ted Cott, v.p., NTA sta. operations; Tom Viscardi, buyer, Y&R





**MORE
MOVIE
AUDIENCE
THAN
ANY
OTHER
STATION!**

**WJW
TV
CLEVELAND**

*the **STORER** station
backed by 33 years
of responsible broadcasting*

L KATZ

Admen on the move: Bennett W. Cooper to Clinton E. Frank, Chicago, as account executive . . . **Thomas E. Armstrong** and **James R. Sherburne** to NL&B, Chicago, as writers . . . **Edwin Brunst**, **Robert Moore**, and **Dan Bauble** to FC&B, Chicago, as merchandising supervisors . . . **Edward L. ZagRodny** to Aubrey, Finlay, Marley & Hodgson, Chicago, as account executive . . . **Warren T. Brookes**, Kenyon & Eckhardt account executive, Boston, elected president Boston Chapter, American Marketing Assn. . . . **George B. Lavery Jr.** to Kane, Bloomington, Ill., as new business director . . . **John F. Kresl** to Allen & Reynolds, Omaha, as account executive . . . **Thomas J. Mack**, same agency, as radio-tv production manager . . . **Louis Landesman** to Chester Gore as general manager and plans board member.

They were named v.p.'s: William A. Taylor, Robert Scurlock, and Frederick A. Mitchell, Dancer-Fitzgerald-Sample . . . **Ronald P. Smillie**, Krupnick & Associates, St. Louis.

Agency appointments: Knox Reeves, Minneapolis, to McGarvey-Atwood Coffee for advertising and marketing plans.

TV STATIONS

Congressmen look upon television as a potent instrument for arousing public interest and reaction, according to TV Guide pollsters.

The survey, conducted by the magazine disclosed the following:

- 1) 28% of the legislators rated tv as the mass medium arousing the most public reaction.
- 2) Direct mail was favored by 9%.
- 3) Newspaper ads, 7%.
- 4) Handbills and billboards, each 4%.
- 5) Radio, 3%.

The politicians also revealed these leanings:

- Informal five-minute TV political shows were scored by 42% of the incumbents as most useful.
- 27% favored 10 and 20 second spots.
- 27% denounced prompting devices as tantamount to fraud.

- One-third deplored the use of make-up as artificial aids.

Ideas at work:

Huck for president?: KGLO, Mason City, Iowa, took advantage of the current national focus on election to promote its Huckleberry Hound show. The station telecast a live political convention campaigning for "Huck for president." Viewers went along with the gimmick by exhibiting bumper stickers and car window signs and casting votes for Huck. The ballot sheet which contained some 4,000 presidential endorsements measured one and a half city blocks when finished.

One-eyed town: WKRC, Cincinnati, was responsible for the one-eyed look of area citizens when it promoted an eye patch stunt. Imitating the CBS eye with the station's channel number substituting for CBS, eye patches were distributed to cashiers, waitresses, letter carriers etc. The idea: persons found by WKRC mystery man wearing an eye patch, were given silver dollars. 320 silver dollars were given away during the one-week promotion.

Personnel notes: Robert Salk of Corinthian's staff, replaces **Richard P. Hogue**, resigned, as general manager, KKTU, Sacramento, as a temporary basis . . . **Claire Horn** appointed sales development manager, WOR-TV, N.Y.C. . . . **Raymond E. Carow**, WALB-TV, Albany, Georgia, and WJHG-TV, Panama City, Florida, executive, elected to Board of Directors, Georgia Assn. of Broadcasters . . . **Rick Kraushaar** and **Jack Van Nostrand** to KTLA, Hollywood, as account executives . . . **Wayne Coy Jr.**, to WTCN, St. Paul, as sales service assistant . . . **Mike Schaffer** to WFIL, Philadelphia, as advertising and promotion director.

Happy birthday: WFIL-TV, Philadelphia, celebrated its 13th anniversary 13 September . . . **WPIX**, N.Y.C., marked its 11th year of telecasting, 12 September.

RADIO STATIONS

WIBG, Philadelphia, is distributing among advertising agencies

its latest study on the characteristics and habits of radio listeners in the area.

Information gleaned from the WIBG-conducted survey is wrapped up in these three booklets:

- 1) *Just a Minute*—a brochure filled with public service ways by which the station serves the community.
- 2) *The Philadelphia Radio Audience*—a qualitative audience measurement.
- 3) *Philadelphia Radio Listening on the Job*—a study and count of radio sets in use among business establishments.

Ideas at work:

One boy — 30 parents: WHK, Cleveland, went in for parenthood, en masse, when 30 staff members "adopted" a Italian youngster via the Foster Parents Plan.

Call it enterprise: KDWB, Minneapolis, carried its realism in on-the-spot news coverage to new heights when its news reporter Bill Winchell sentenced himself to a 14-hour stretch in Minnesota State Prison. The sleepless vigil provided KDWB listeners with hourly, on-the-scene developments during the recent sit-down strike among inmates of the state prison.

Old dial—new twist: WLCY, Tampa-St. Petersburg, did a complete about-face when it urged listeners not to listen. Listeners were advised thus when the station aired on-the-spot recordings of the voices and sounds of people involved in serious auto accidents. The idea: to shock listeners into practicing driving caution during the Labor Day weekend.

Program notes: Living Opera with Alan Wagner, (Fred B. Tarter Productions) now available for syndication.

Hisa 'n' data: WFDF, Flint, Mich. executive Elmer A. Knopf, president of Michigan Association of Broadcasters, to preside at 12th annual NAB convention, St. Clair. 21-24 September. Don Degroot, WWJ, Detroit; Carl Lee, WKZO, Kalamazoo, and FCC'er Charles H. King, Detroit, to attend . . . Broadcast Promotions offering service of radio station promotional ideas via monthly subscrip-

Throughout the World
 A famous name for QUALITY is
 ROCHESTER'S
Taylor Instrument Cos.



Pictured is the Tycos Aneroid Blood Pressure device, produced by Taylor Instrument Cos., and the leading diagnostic instrument of its kind since 1907.

In the vital ROCHESTER, N. Y. area
The QUALITY
Radio Station is . . .



AM-TV
BASIC CBS ROCHESTER



REPRESENTATIVES: EVERETT MCKINNEY, INC.
 NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

50,000
WATTS
CBS

WGBS
RADIO
MIAMI

TOTAL
INFORMATION
RADIO

the **STORER** station
backed by 33 years
of responsible broadcasting

CALL KATZ

tions . . . **KYW**, Cleveland, put out a 28 page study of its 11 county coverage area.

Personnel notes: **James G. Wells**, to **KRUX**, **KTKT**, Phoenix-Tucson, as national advertising sales director . . . **Arthur J. Beaudin** appointed merchandising liaison man, **WFEA**, Manchester, N. H. . . . **Stover J. Morris Jr.**, to **WDTL**, Danville, Va., as v.p., and sales manager . . . **Bruce Handshu** appointed director publicity and promotion, **WCKY**, Cincinnati . . . **Jerry Friedman** named sales manager, **KOBY**, San Francisco . . . **Jim Ward** to **WGAR** Cleveland, as sales promotion director . . . **Bill Allred** appointed station manager, **KAKC**, Tulsa . . . **Bill Unger**, appointed account executive, **KGO**, San Francisco . . . **John H. Rawitzer** appointed time salesman and account executive **KCBS**, San Francisco . . . **David L. Lambert** to **KVOR** and **KVOR-FM**, Colorado Springs, as general manager and sales manager.

Sports notes: **WGN**, Chicago, to broadcast eight Midwest Big 10 football games beginning next month.

Station acquisitions: **WKOW**, and **WKOW-TV**, Madison, Wis., sold to Midcontinent Broadcasting . . . **KINT**, El Paso, sold to G. E. Miller & Co., Dallas, and Echols Enterprises, Clovis, N. M. . . . **WTMT**, Louisville, sold to Norman and Sherman Broadcasting Co. for \$425,000 from Jefferson Broadcasting Co. Sale brokered by Paul H. Chapman Co., Atlanta.

KOOO, Omaha, claims it's got the only woman account executive in the midwest.

She's Mrs. Terry Meade, a native of Council Bluffs.

Now—it's hard to believe that at this late stage of the business there's but one woman time salesman in that whole region. Are there others?

FM

The fm business got the biggest stroke of recognition yet last week: Chrysler Imperial (Y&R) is spending \$124,000 on a 52-week campaign on 26 fm stations

from coast-to-coast, starting next month.

It'll be a five-minute strip with name commentator.

The nucleus of the buy: the **WJXI** Network which runs from New York up through New York State and New England.

Added markets: L. A., San Francisco, Detroit, Chicago, Cleveland, Pittsburgh, St. Louis, Minneapolis-St. Paul, Baltimore.

(For more details and background see **NEWSMAKER OF THE WEEK** page 6.)

New FM station: **KPEN**, San Francisco.

Programing notes: **KRHM**, Hollywood, to trigger fall programing 3rd October with daily, Monday through Friday, one-hour show "Johnny Green's World of Music." Sponsored by the Ford Dealers of Southern California, the program will emanate from composer Green's Hollywood home.

NETWORKS

Tv network gross time billings in July, as reported by **TvB**, totalled **\$55,810,958**, an increase of **17.4%** over the like month of 1959.

Interesting sidelight: nighttime was up 24.9, Saturday-Sunday, 46.6% but Monday through Friday daytime was down 3.4%. Daytime drop for first six months: 5.2%.

July '60 billings by network: **ABC** TV, \$12,529,660, plus 49.3%; **CBS** TV, \$23,475,841, plus 10.4%; **NBC** TV, \$19,805,457, plus 10.7%.

Collective billings for first six months: \$392,046,310, up 10.1%.

Net radio sales: **Christmas Club Corporation** (Ross Roy, Brooke Smith, Frency & Dorrance) has contracted with Mutual Radio Network for a 40-broadcast news program concentrated during a four-week period beginning 1 December.

Net tv sales: **Brown & Williamson** for Raleigh brands (**KM&J**) bought minutes in the following **NBC**

shows: *Outlaws*, *Riverboat*, and *Dan Raven* . . . **Aluminum Ltd.** (JWT) to sponsor seven **Ominbus** productions on NBC starting 13 November . . . **Kemper Insurance Companies** (Clinton Frank) bought sponsorship of NBC's *Celebrity Golf*, 25 September . . . NBC's 1960 professional football telecasts to be sponsored by **Minneapolis Brewing Co.** for Grain Belt Beer (Knox Reeves); **National Brewing Co.** for National Bohemian Beer (W. B. Doner); **Pearl Brewing Co.** for Pearl Beer, (Tracey-Locke); **Anheuser-Busch** for Busch Bavarian Beer (Gardner); and the **Philips Petroleum Co.** (Lambert & Feasley) . . . **Mogen-David** (E. H. Weiss) minutes on your NBC TV nighttime shows and two alternate daytime quarter hours.

Network executive note: **Gerald A. Vernon**, to CBS Radio as account executive.

Net program notes: NBC has signed Bob Hope to new five-year contract which calls for from six to eight one-hour specials each year and one two-hour show each season.

REPRESENTATIVES

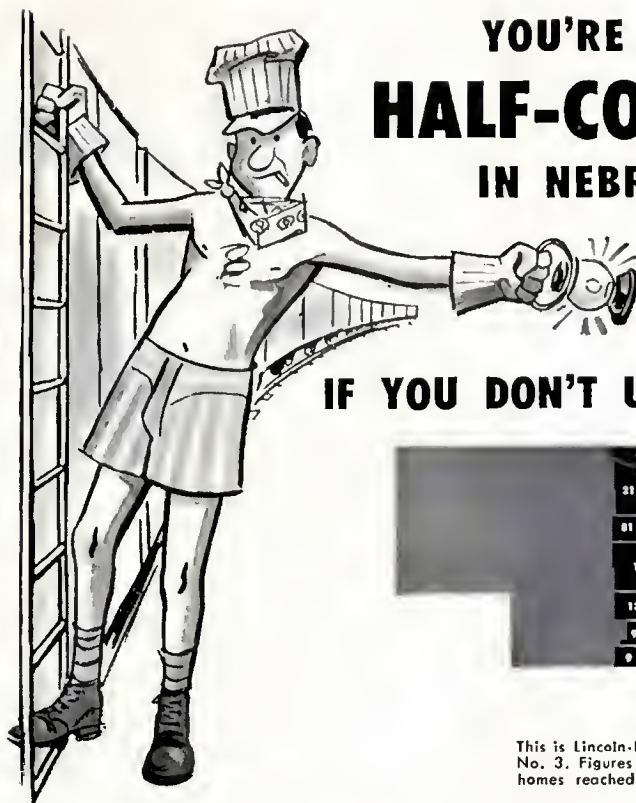
Avery-Knodel has put together a study on the market serviced by the **Phoenix Metropolitan Group**, which also embraces stations in **Yuma** and **Tucson**.

The brochure containing this study is entitled, *For Sales Success in Arizona Take the Direct Route* . . . and deals with such market factors as population expansion, business growth, etc.

The presentation is being distributed among advertisers and agencies.

Rep appointments: **KOBY**, San Francisco, and **KBUZ**, Phoenix, to **Peters, Griffin, Woodward** for national sales . . . **KAMP**, El Centro, Calif., to **Torbet, Allen & Crane** . . . **WSOC**, Charlotte, to **Peters, Griffin, Woodward** . . . **KPEN**, San Francisco, to **Adam Young FM Sales**.

Personnel: **Donald A. Wolff** named



YOU'RE ONLY HALF-COVERED IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV

1959
duPont Award
Winner

A little digging will show you just how important Nebraska's *other* big market — Lincoln-Land — really is. A little more will show you how *well* and how *economically* it is covered by KOLN-TV.

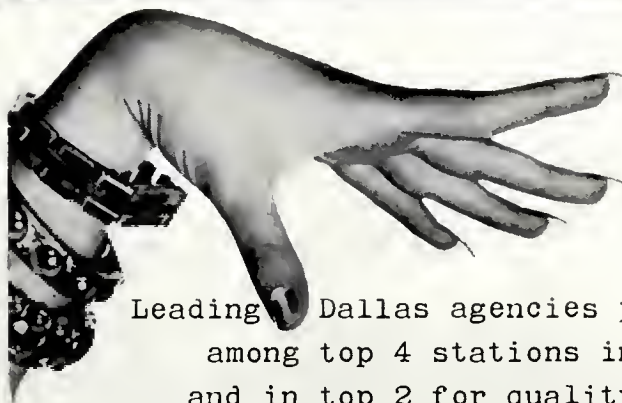
Latest Nielsen credits KOLN-TV with 57,000 TV homes during prime 6 to 9 p.m. viewing time. Compare that with any Omaha station. Then compare cost-per-thousand figures to round out the picture.

Ask Avery-Knodel for the facts on KOLN-TV — Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.



KOLN-TV

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives



Leading Dallas agencies place **KvIL** among top 4 stations in total market and in top 2 for quality market!

WJBK-TV

CONSISTENTLY
LEADS THE MARKET

ARB says:

FIRST month after
month Channel 2
has led the overall share-
of-audience race in Detroit,
with leads ranging up to 22%
greater share than the No. 2
station 9 AM to sign-off,
Sunday through Saturday.
(May, 1960)

FIRST every book since
November, 1959.

NIELSEN says:

FIRST month after
month Channel 2
has led the parade in Nielsen
as well. First in four out of
the six 3-hour periods in
May-June, 1960; first in all six
periods in July. First in 31 out
of 38 quarter-hour periods,
Monday through Friday,
7:30 AM—5 PM in July.

Call KATZ

DETROIT WJBK-TV

the **STORER** station backed
by 33 years of responsible broadcasting

NATIONAL SALES OFFICES:

Madison Ave., N. Y. 22
300 Michigan Ave. Chicago 1

Chicago office manager, Jack Masla
& Co.

FILM

Creative Telefilm and Artists, Ltd., the Canadian company which acquired distribution rights to 122 post-1948 Warner Bros. pictures, will henceforth be known as Seven Arts Productions, Ltd.

David B. Stillman's Canadian company acquired the name and properties of Eliot Hyman's American Seven Arts subsidiary. The company will produce and distribute feature films and will develop Bahamian real estate.

All but one of the Seven Arts officials are veterans of AAP. They are: board chairman Louis A. Chesler, U. S. president and Canadian v.p. Eliot Hyman, Canadian president David B. Stillman, v.p. and general sales manager Robert Rich, and v.p. and national sales manager Donald Klauber. (Only Stillman was never a member of AAP or UAA.)

Sales: Flamingo's *Superman* sold to Wagner Baking and Silvercup Bread on WPIX, New York, and also to Silvercup in Chicago and Detroit; other sales are in Atlanta, Miami, Fargo, South Bend, Milwaukee, and Albuquerque . . . WMBD-TV, Peoria, just made the largest feature film purchase to date in the viewing area . . . NTA's *Play of the Week* is sold out on KTVU, San Francisco-Oakland to Gateway Chevrolet, Household Finance, and Procter & Gamble . . . CBS Films' *Brothers Brannagan* to American Stores' Acme Markets on WRCV-TV, Philadelphia . . . UAA reports sale of individual films as specials to WHEN-TV, Syracuse; KCRA-TV, Sacramento; KYW-TV, Cleveland; WMTW-TV, Poland Springs; KRIS-TV, Corpus Christi; WOWL-TV, Florence, Ala.; KVAR-TV, Phoenix, and WTVT, Tampa; UAA also reports Popeye or Warner Bros. cartoon sales or renewals to WTEN-TV, Albany; WNEM-TV, Bay City; WCIA-TV, Champaign; KGBT-TV, Harlingen; KDUB-TV, Lubbock; WKRG-TV, Mobile; WEEK-TV, Peoria; WTVT, Tampa; KTEN-TV, Ada.; KFEQ-TV, St. Louis; WSBT-TV, South Bend; WKRC-TV, Cincinnati; KQTV, Fort Dodge; KTVO,

NO CLOWNING AROUND with



VIDE-KNOW-HOW give

WVEC-TV

THE TOP RATED*

CHILDREN'S PROGRAM

in the **NORFOLK
PORTSMOUTH
NEWPORT NEWS
HAMPTON Market**



"BUNGLES the Clown", host on the "3 STOOGES" show, is just the touch of VIDE-KNOW-HOW that moved it into Top Rotings. Similar touches throughout the schedule are delivering top audiences for WVEC-TV advertisers.

*Tops in EVERY Survey since March '60

...and WVEC-TV has the
TOP RATED Film Show
and leads the field in 89
prime 1/4 hours.

Let **VIDE-KNOW-HOW** work far you

Adjacencies da open up occasionally

Represented by **THE KATZ AGENCY**


WHEELING: MAJOR TV MARKET

One Station Reaching The Booming Upper Ohio Valley

wtrf-tv

#19 IMAGE SERIES

Power Valley



Ohio Power men connecting a conductor to a huge insulator on a 345,000 volt transmission line, largest operating in the nation today. Latest in this series of super high-voltage lines will carry six times the amount of power transmitted on the standard 132,000 volt line, represents a 7 million dollar investment.

More POWER to you, too, as the super high-voltage network of the American Electric Power Companies' System in the Upper Ohio Valley feeds electricity to consumers in many states. A big factor in the industrial expansion underway here has been the availability of huge blocks of electric power. AEP's Wheeling Electric and Ohio Power employs 2000 people. *Power, industry, people; more on the way...* and more reasons why alert advertisers find WTRF-TV's Wheeling Market worth looking into!

For availabilities, call Bob Fergusan, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEder 2-7777.

National Rep., George P. Hollingbery Campany.

316,000 watts



network color

WHEELING 7, WEST VIRGINIA



reaching a market that's reaching new importance!

GET ACTION IN COLUMBUS

on the NEW WCOL

ACTION: Client purchases spot package . . . WCOL prepares "fluff-proof" taped commercials . . . sales message is single spotted, delivered during "selective programming", rated FIRST in 60 segments from 9 a.m. to midnight. (Pulse, Hooper, Nielsen)
REACTION: People listen . . . people hear . . . people buy!
MORAL: Get greater sales action through listener reaction, on the NEW WCOL!

THE NEW
WCOL
THE
1230 AM
92.3 FM

CAPITAL STATION
COLUMBUS 15, OHIO
24-hours-a-day-broadcasting



Represented by:
robert e. eastman & co., inc.



A TELEVISION ADVERTISING DOLLAR WELL SPENT

Sell Western Montana
At \$1 per 1,000 TV Homes

- ★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.
- ★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana. Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.

60,300 TV HOMES

CBS • NBC • ABC



NATIONAL REPRESENTATIVES
FOR JOE TV, INC.

Ottumwa; WSPD-TV, Paducah, and WISC-TV, Springfield.

More sales: George Bagnall's *Clutch Cargo*, animated series using patented Synchro-Vov technique, has scored sales to 44 stations in recent months. These include: WPIX, New York; KTTV, Los Angeles; WGN-TV, Chicago; WFIL-TV, Phila.; WHNC-TV, New Haven; WFBG-TV, Altoona; WLYH-TV, Lebanon; WNBFTV, Binghamton; KFRE-TV, Fresno; WWJ-TV, Detroit; WHC, Pittsburgh; KIRO-TV, Seattle; WFLA-TV, Tampa; WBRC-TV, Birmingham; WFMJ-TV, Youngstown; KOOL-TV, Phoenix; KOVR, Stockton; WTRF-TV, Wheeling; WJRT-TV, Flint; WREX-TV, Rockford; KOLD-TV, Tucson; WCCO-TV, Minneapolis; KPLR-TV, St. Louis; WDSU-TV, New Orleans; WITN-TV, Washington; WOI-TV, Ames; WPTA-TV, Fort Wayne; WTTV, Indianapolis; WSBT-TV, South Bend; KOSA-TV, Odessa; KROD-TV, El Paso; WJW-TV, Cleveland; KDUB-TV, Lubbock; KPAR-TV, Abilene; KEDY-TV, Big Spring; KVER-TV, Clovis; WKY-TV, Oklahoma City; KBMB-TV, Bismarck; KXJB-TV, Minot; KXGO-TV, Fargo; KXAB-TV, Aberdeen; KTBC-TV, Austin, and KRGV-TV, Weslaco.

Programs: MCA has placed off-network re-runs of *M Squad* (117 episodes) into syndication. First sales are to WPIX, New York; WGN-TV, Chicago, and WBRE-TV, Wilkes-Barre.

Commercials: Peter Cooper named executive producer of Robert Lawrence Productions, New York and Hollywood; he'll supervise all U. S. live action and animated commercial production . . . George W. Linn named general sales manager for Canyon Films, 834 N. 7th Avenue, Phoenix, Arizona . . . Music Makers completing assignments for Pillsbury (Campbell-Mithun) . . . Audio Techniques, Inc., a comprehensive recording service for film and tape, formed at 247 West 46th Street, New York; principals are John H. Beaumont, formerly of Ampex Audio, Lawrence J. Kreeger, former supervising film editor of Transfilm-Caravel, and Howard M. Lawrence, former production supervisor for

Robert Lawrence Productions and v.p. of Loucks and Norling.

Strictly personnel: Sidney Ginsberg appointed assistant v.p. of production at Trans-Lux TV . . . Clayton E. Bond joins CBS Films Chicago office as account executive . . . John Rohne is the winner of the Screen Gems-UCLA fellowship . . . Ziv-VA advances Al Shore to south central division spot sales manager Len Hensel to northeast spot sales manager, Henry R. Litler and Leon Taylor to southeast division; John H. Louis and Joseph S. Moscato to north central division; Don Dahlman and James L. Grubb to midcentral division; Michael J. Eisler to south central; and Jack Ellison and Jack Martin to western division. Newly named account executives are: Ed Davis, Charlotte territory; John March, Cleveland; Car Kozlick, Denver; John McMin, Sacramento; John Davies, Seattle; John McMahon, Chicago city office and Leonard McKenzie, San Antonio. The following account executives have had a changed assignment (Please turn to page 75)

IN GREENVILLE— S. C.'s 1st MARKET

WFBC

LEADS

• IN FACILITIES

SHARE \$1-million
Plant with WFBC-TV

Ask us or
AVERY-KNODEL
for the facts about our leadership

WFBC

5,000 WATTS — 19 HOURS DAILY
GREENVILLE, S. C.
Offered with WORD, Spartanburg,
S. C., as the PIEDMONT GROUP
AFFILIATED WITH WFBC-TV

Now Creative YoungPresentation Tells the New Miami Story

Effective September 1, 1960

ADAM YOUNG INC.

became exclusive national representative for

WAM-E

with the second largest audience* in

MIAMI

Now creative YoungPresentation goes to work for Miami's growth station . . . the station with intensive public service awareness . . . with top merchandising via 53 Kwik Chek Stores . . . and the plus of 70,000 registered boat owners who get WAM-E's exclusive Coast Guard marine weather reports.

*Hooper, Pulse agree



ADAM YOUNG INC.

where creativity is the catalyst for growth

NEW YORK East 54th St. New York 22, N. Y. L 1-4848	CHICAGO Prudential Plaza Chicago 1, Ill. Michigan 2-6190	ST. LOUIS 915 Olive St. St. Louis, Mo. MAIN 1-5020	LOS ANGELES 6331 Hollywood Blvd. Los Angeles 28, Calif. HOLlywood 2-2289	SAN FRANCISCO 155 Montgomery St. Room 1410 San Francisco 6, Calif. YUkon 6-5366	DETROIT 2940 Book Bldg. Detroit 25, Mich. WOodward 3-6919	ATLANTA 1182 W. Peachtree Atlanta, Ga. TRinity 3-2564	DALLAS 2600 West 12th St. Dallas 11, Texas
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ART LINKLETTER'S HOUSEPARTY

To millions of listeners, the liveliest Art is Linkletter. His zany stunts, surprises and conversations with kids (who say the darnedest things) make Houseparty a bright spot in the day for housewives. And as for sales, nobody livens them up like Art Linkletter. In all radio, Art Linkletter is the kind of company you keep

ONLY
ON CBS
RADIO

Tv and radio NEWSMAKERS



William H. Grumbles has become president of Mercury Broadcasting, Inc., a new company formed to purchase WHHM Memphis. A long-time associate of RKO, he resigned his position there as headquarters vice president to clear the way for the formation of his new company. During his affiliation with RKO, Grumbles served as West Coast and Memphis division director.

In December 1958, he was assigned to RKO's N. Y. headquarters staff and placed in charge of KHJ-AM-TV, L.A. and KFRC, San Francisco.

Michael Turner, a Benton & Bowles v.p., has been appointed associate director of Lambe & Robinson-Benton & Bowles Ltd., the company's British subsidiary. In addition to supervising accounts, Turner will establish the subsidiary's first merchandising department. Turner joined Benton & Bowles' research department in 1950 and moved into account work three years later.

In 1959 he was appointed an account supervisor, later that year a v.p. He is a graduate of Princeton, married and the father of three.



John N. Calley, director of new program development at Ted Bates & Co., has been elected a company vice president. Calley, who joined Bates in 1958, was appointed an assistant v.p. last year. Prior to joining Bates, he was head of the New York office of Henry Jaffe Enterprises. He was also associated with NBC for a period of eight years in various assignments including

those of general programming executive and manager of program sales. Calley attended Champlain College and also Columbia University.

John B. Hunter, Jr., has joined the B. F. Goodrich Company as consumer products advertising manager. He comes to Goodrich from Procter & Gamble where for the past 20 years he was an advertising executive. Hunter, who was graduated from Yale University, is married and the father of two children. During World War II, he served in the U. S. Air Force as a pilot and held a

major's commission on returning to civilian life. Hunter is the son of recently retired N. W. Ayer executive, John B. Hunter, Sr.



WRAP-UP

(Continued from page 72)

Jack Chambers, from Boston to St. Louis; **Lee Jackoway**, Florida to Pittsburgh; **Ben McReynolds**, San Antonio to Tulsa; **Ray Watson**, Jackson, Miss. to Shreveport; **Pierce Smith**, St. Louis to Kansas City; **Lou Bernstein**, Shreveport to Houston; **Ed Deave**, to Florida; **Ted Swift**, to Boston; **Howard Christensen**, to Des Moines, and **Jim Bonfils**, to Washington.

Promotion: Screen Gems merchandising director **Edward Justin** to London on *Huckleberry Hound* promotion; meanwhile, *Huckleberry Hound* for President promotion is at Freedomland, N. Y. 8 October sponsored by WPIX. New York and Macy's . . . **WTOL-TV**, Toledo, jammed the Toledo Zoo with a record crowd of 45,000 people as part of a promotion to nominate *Huckleberry Hound* third party choice for president. **Yogi Berra**, v.p. and **Quick Draw McGraw**, secretary of Defense.

Trade note: More than 94 per cent of SAG members approved the new collective bargaining contract with the Association of Motion Picture Producers (majors) and the Alliance of Television Film Producers.

INTERNATIONAL

Radio Swan, the Caribbean's new 10,000 watt, is gaining steadily advertisers.

Broadcasting in both English and Spanish from its Swan Island position, Swan is airing a variety of programs including news from Radio Press International, and music and dramatic features.

New department: **Gray & Rogers** adding an international division to its public relations and publicity department. The new division will operate from the agency's Philadelphia headquarters and from an office in N.Y.C.

International appointments: **Reward Phillips** to Chase & Moss, international subsidiary of Howell Chase Associates, as director of Chase & Moss, London.

YOUNGER MOTHERS

(Continued from page 39)

more, and includes individual reports on each market. Sampling consisted of a minimum of 1,000 homes in each of the metropolitan areas, where interviews were made with all women in the family 18 years of age and over. Pulse's time-line association, aided-recall technique was used for all interviews.

Because of the representative character of these five major tv areas, it seems highly probable that the overall picture of the report would apply to other markets throughout the country. TvAR claims.

Data for the program types chart (see page 39) included all local multi-weekly and news programs telecast by Westinghouse, TvAR-represented stations WJZ-TV (Baltimore); KDKA-TV (Pittsburgh); WBZ-TV (Boston); KYW-TV (Cleveland); and KPIX (San Francisco).

A third Audience Dimensions study, covering viewing by pet owners, is being readied by the rep firm for November release.

RENAULT

(Continued from page 40)

drives one of our automobiles—which is about as classy looking an ad as you can get."

Media supervisor **Jerry Fisher** at the Wright agency reports that the initial campaign's success has led to purchase of a full year's WVEC schedule on behalf of McClean. And Miss Renault will continue to supply the charm. With the McClean Motor Co. reportedly doing double the business of its two competitors combined, it appears that she and her French poodle will be scooting around Hampton in their Dauphine for some time.

WVEC's appeal to the quality audience in its area is based on strict screening of the music played, and a careful balance of local news and sports with national developments. Station owner **Thomas Pescud Chisman** personally auditions every incoming phonograph record, and about one out of 25 meets his "good music" standards. As for world news coverage, WVEC has just been taken on as an NBC primary affiliate, which is fairly unusual for a 250-watt station.

Among the clients who have benefited from the WVEC sound: heavy appliances; quality jewelers; top-quality furniture stores.



BACKGROUND

Edward R. Murrow presides over a major innovation in news programs. Every Sunday he and crack CBS News correspondents abroad examine the week's most significant news in a 25-minute international "conference call." The objective: to impart fresh insight into the meaning of the news. In all radio, **Edward R. Murrow** is the kind of company you keep . . .

**ONLY
ON CBS
RADIO**

The seller's viewpoint

There is nothing that frustrates a program seller more than to get a thumbs down on a show—not because it isn't liked—but because some agency committee feels the rating trends show unfavorable signs, or the image isn't right, or it won't fit in with the marketing concept, etc. One program seller who feels particularly strongly on this point is Walter Schwimmer, president of the firm of the same name in Chicago. He urges admen to be brave, to trust their instincts, and maintains that, even if a show does fail, it doesn't mean the end of the world (an opinion not many agency men share).



MISSING: GUTS AND CONFIDENCE

I have a feeling that there are many unusual tv shows in pilot form that are doomed to never see the light of day because—according to the searching, analytical prognosis of the “powers-that-be,” these shows positively will never make the grade.

Astonishingly, some of these shows may actually be brilliant and possibly would be tremendously appreciated by millions of simple, naive citizens like you and me.

This is mere supposition, of course, because the IBM machine and Univac say no, and that's that.

Which leads me to say—one of these days, I'd like to see an advertising agency account executive assert his independence and recommend a tv show to his client simply based on the reasons, after careful consideration, that he likes the show and believes it will do a good selling job.

He will *not* painstakingly process the show through the usual channels. He will simply base his decision on his own good judgment.

As I preaching heresy? Perhaps. I am also suggesting that it would be just dandy if, for the hell of it, we would junk the slide-rules, marketing concepts, and product-image hocus-pocus for the nonce—and go back to putting on shows simply because they seem like fun and because it also seems like they will sell merchandise like crazy.

Everything we do, these days, tends to achieve conformity.

Everything has got to be tested, researched, microscoped (also *profensified* and *intrilliated*) before it gets the nod to be put into the works.

Why? Because most of us are scared to death, most of us are protected by figures and precedent, by a group

decision. If a project fails or does not come up to expectations, one must have an “out.”

We lack guts and confidence. The average advertising guy is afraid (in this order) that he might be criticized, that he might get canned, that he won't eat.

There are still places on the globe, however, (a few in the U.S.A.) where initiative, courage, imagination, and boldness are still practiced—and sometimes the end result is stimulating and glorious.

And, surprisingly, if the project fails, the initiator generally continues to live and even gets a chance to propose and develop new, unorthodox ventures on another day.

The great leaders in all phases of advertising and show business have been men who have had the courage of their own convictions.

There is no simple act that can be performed by an advertising man that will endear him to a client as much as forcing through a decision (often unpopular) that turns out most favorably.

It's something like that that makes a big man out of a little one.

It's easy to be a follower, a private in the ranks, a member of the chorus.

It's tough but rewarding to be a soloist, a pioneer, a take-charge guy, a person of vision and daring.

Personally, I think it is important to win for the advertiser, and I mean *win big*, as a result of your tv program recommendation. But I don't think it is the end of the world if this tv series fails expectations.

But I do think it is most reprehensible to compromise creativity, originality, and the possibility of great accomplishment for the sake of safety and expedience.

JAC LeGOFF...

The Detroit Area's number 1 newscaster... and part of the big CKLW team that sells with personality and programming that is timely, compelling, effective.



ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep.

YOUNG TELEVISION CORP.
Nat'l TV Rep.

An RKO General Station

CKLW

CHANNEL 9 800 k.c.

Essex Broadcasters, Inc.

GUARDIAN BLDG. Detroit 26, Michigan

SPONSOR SPEAKS

Radio's grass-roots creativity

Based on the response we have received from the first two articles on "Radio's Big New Burst of Creativity" we believe that this series (see page 34) is proving one of the most interesting and valuable that SPONSOR has carried in many months.

Apparently, in the midst of radio's fiercely competitive battle of ratings, sets in use, reach, penetration, and other meaningful statistics, many advertising men did not realize, until now, the revolutionary new developments that are taking place in radio programming.

This surge of new creativity is evidenced at hundreds of bright imaginative radio stations, and it should be an important factor in any advertising decision.

Traditionally, the "medium that means most to its audience" is the one which gets the advertiser dollar.

The creative revolution that is taking place in media programming at the grass-roots level is fast making radio the single, most important medium in community life. It is a very impressive story.

Frederick A. Kugel

The passing of Frederick A. Kugel, editor and publisher of *Television Magazine* removed from the industry one of its staunchest champions and most dedicated idealists.

As the founder of the oldest publication in the television field, Fred was our long-time contemporary and friendly competitor. Over the years we clashed often in the pursuit of business and, occasionally, in matters of editorial policy.

But regardless of our differences, there was never the slightest question in our minds of his complete, whole-hearted loyalty to the industry he loved and served.

Television was richer because Fred Kugel cared so deeply about it. We greatly regret his untimely death.

THIS WE FIGHT FOR: Recognition by all members of the broadcasting and advertising industries of the important and honorable part play in the structure of our American life.

10-SECOND SPOTS

Before Coaxial?: A Hollywood news hen obviously got carried away with watching "old pro" Bing Crosby rehearse for his first tv special of the season. In her AP report as printed in a N. Y. evening paper she said that the "old pro is poised, confident and sure of himself." He should be after all these years, she admitted, and then added that "Bing's next hour-long special will be shown on the B.C. network October 5." *The network's been around a long time, too.*

Necessities of Life Dept.: A New York jeweler is advertising a gift "appropriate for women whose skin is sensitive to ordinary metal." A set of four 14K gold garter hooks for only \$55, or \$15 each. *That's a real hold-up.*

Is nothing sacred?: Rums of Puerto Rico has introduced a frozen daiquiri mix. Just add rum and serve. Our editorial staff expert on this subject says it will never catch on and suggests his own discovery, Instant Scotch. *You just open a bottle, pour, and voila!*

All the facts: The CBS o&o radio stations have a program called *Dorothy Kilgallen Introduces You to People You'd Like to Know*. She will relate "fascinating moments in the lives of Joan Crawford, James A. Farley, Fannie Hurst, Marlene Dietrich, Tony Curtis, Ingrid Bergman, The Duchess of Windsor, actor Marlon Brando, The Queen Mother, Audrey Hepburn, Marilyn Monroe, Hedy Lamarr, Patrice Munsel." *Oh, THAT Marlon Brando.*

Tranquilizer: Norman Ross of WBKB, Chicago, last week presented the following diversions on his late-evening, (11:45 p.m. to 2 a.m.) talk show, *Off the Cuff*: A "candid discussion" of the "problems, treatment and possible remedies of juvenile delinquency; the many problems of sexual relations and deviations; the causes of alcoholism, approaches to treating alcoholics and possible preventive treatments; and the general problem of mental health in the United States." *Now, turn off the set, roll over, and pleasant dreams.*

... decidedly Cleveland's #1 station. Wooing Cleveland? Let first-place WHK be your Cyrano. WHK, with its 26.9% share in the morning. WHK, with 34.9% share in the afternoon. WHK, with an all-day average of 31.1%. (Next station: 22.3%.)* What makes WHK so irresistible? Metropolitan's new concepts of service, news and showmanship, ready to go to work for your proposal. Just whisper sweet somethings to Blair, or General Manager Jack Thayer (EXpress 1-5000).

Cleveland WHK
Division of
Metropolitan Broadcasting
Corporation

FIRST THINGS FIRST: WHK



*Hooper, June-July, 1960, 7 a.m.-6 p.m., Mon.-Fri. Pulse agrees, with 21.1% average total share of audience, in and out of home, June, 1960. So does Hooper Business Establishment Survey, with 22.3% share, Mon.-Fri., 9 a.m.-5 p.m., Aug., 1960



"goes to the people"

and the people speak for themselves

We asked the people of the Dayton Area what they watched on television ... what they wanted to see ... what they thought of television programming generally ...

They told us in more than 50,000 words!

GOOD ENTERTAINMENT, and at the top of the list Detective/Adventure, Musical/Variety, Westerns ...

FACTUAL NEWS...

INFORMATIONAL PROGRAMS when timely and unbiased...

BETTER DAYTIME PROGRAMMING FOR WOMEN...

IMPROVED PROGRAMMING FOR CHILDREN, with wholesome, family programs in the early evening hours.

No serious criticism of television programming as a whole, but plenty of pithy, constructive comments.

For WHIO-TV, this survey will be a guide to the kind of balanced programming most wanted by viewers in Ohio's third largest market.



Ask George P. Hollingbery for details

Associated with
WSB, WSB-TV, Atlanta, Georgia and
WSOC, WSOC-TV, Charlotte, North Carolina



Channel

Dayton
Ohio

